TWENTY-FOUR

THE NEW YORK DRAMATIC MIRROR

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FLORRIE WEST.

KEEP THE SALARY DOWN.

I called on a man in the morning,
A man of great fame and renown,
Who has left stranded actors from Maine to the Gulf;
But now has his office in town.
I approached the great man with a proper respect,
And in tones that he scarcely could hear,
I begged him to let me enact a long part
In a play that he sends out this year.
He gave me a look of most withering scorn,
And harshly replied with a frown,
"I might on a pinch find an opening for you,
If you'll put your salary down.
Oh, I'll keep their salaries down;
Yes, I'll keep their salaries down;
I'll be quite content, if I don't make a cent,
And can keep their salaries down."

I called on a man at noontide,
A man who is rolling in wealth,
But he injured himself cutting salaries down
And had to go West for his health.
I wrote him a letter, enclosing a stamp,
When an answer came back from that town:
"You can double two parts, run the stage and tend door,
If you'll keep your salary down."
Oh, put your salary down;
Yes, put your salary down.
What I promise I'll give,
But in order to live
You must put your salary down."

I called on a man in the evening,
"A regular Jim Dandy, you bet,"
Who don't care a cent for expenses,
And always has money to let.
With him, wine is cheaper than water,
With greenbacks he'll paper a town;
He told me just how he could do it—
He always keeps salaries down.
Oh, they're bound to keep salaries down,
Yes, they're bound to keep salaries down;
You may say what you like,
But we actors can't strike,
So of course they'll keep salaries down.

REDFIELD CLARKE.

SHOP TALK.

I have just been reading a well-written article entitled "Thoughts on Acting and Actors." It was published just fifty-two years ago, in the principal American magazine of that period.

After referring to the infatuation that possesses many persons at some period of their lives to go upon the stage, the writer declares it to be entirely natural. He refers to the easy notoriety thus gained; the showiness, the freedom, the off-hand kind of life, etc., which have charms for the mind yet uninstructed in the knowledge that peace is happiness. Indeed, he wonders that the number is not greater. The contrary character is the wonder.

That a growing, excitable being should be willing to buckle himself to tasks of law, medicine and divinity; to live for years in obscurity, in the hope of some distant success, is the marvel. The following is an extract:

"Those persons who dress themselves up for show by candle light, and wear mock jewels and paper crowns, are the actors proper. They proclaim their object. They ask applause which they love better than bread. They have not entered upon this life merely for food and shelter. No; these low motives disgrace few creatures in any calling. They love your sympathy. They ask your favor and countenance. As they utter the sentiments of a Shakespeare or an Otway, think you they do it for so much a night only? For mere money! We believe they have higher aims. . . . To the lowest actor there are aspirations for fame, and hopes of advancement. . . . A man may be so circumstanced in his bodily economy that he can never make a good actor, and still have a fine conception of character, and be an excellent critic of others' performances."

In all of which shop talk, 1893 can shake hands with 1841. In farther proof of which witness this home thrust at our modern "mashing" leading man, and matinee actors:

"In the wise division of gifts by Nature, it is questionable if she does not refuse to the highest order of mind and taste the best physical endowments. Your very well made, handsome man, is rarely a poet or a scholar. There is (who will deny it) a certain effeminateness about the body of a man who has a mind at work."

Here is where the small actor, with thin legs, kidney feet and a large nose goes off and shakes hands with himself:

"Whether a good frame does not make one feel independent of mental cultivation, or whether the very act of thought does not tend to a contempt and neglect of the outward, as a cause for this, let who that can say. Goldsmith's passion for dress only made him ridiculous; the revenge his intellect took upon his body."

The writer then asks whether there has ever been a very great actor who was a remarkably elegant man in person. He refers to Kean and Booth. He then qualifies by saying that by great he does not mean successful actor. Then he touches up Garrick as follows:

"Garrick, the most successful actor the world has ever seen, was a miser and a niggard. The life of this man detracts from the actor; and we can better bear the self-destroying vagaries of Cooke, the riots of Kean, and the thousand follies which disgrace the biography of the drama, than we can feel admiration for the 'genius,' as it is called, of Garrick, joined, as it is, with so much meanness and selfishness. Truth is, we feel that he was not a genius; for it is next to impossible for a mean man to have genius."

Right here is where I want to emphasize the point, that the aggressive views contained in this communication are for the most part quoted. I am not responsible for them. The man who wrote them is dead; also the editor of the magazine in which they appeared, and the magazine itself went out of existence twenty-five or thirty years ago. I mention these facts out of respect for the feelings of members of "our profession" whose new order of "talent" is making itself so much felt just at this time. *Absit invidia.* The Thespian army which now daily makes Broadway attractive from Fourteenth to Fortieth Streets, should not allow themselves to be disconcerted by the facetious flings of the daily papers. They have a sacred duty to perform. Nothing less than to maintain a reputation bequeathed to them by the Jordans, Wallacks, Jonses, Blakes, etc., of fifty years ago. If any one doubts it let him hunt up the *Knickerbocker* for September, 1841, and read the following:

"One great cause of the low estimate good people form of the stage and actors is the low estimate they practically make of themselves. As a class they are not simple and quiet in their private lives. They do not study to make themselves scholars in their profession, but take their cue from the stage manager. As their clothes indicate, they seek the showy, the gaudy, the superficial, rather than the neat, the useful, the true. This may be rather a habit than anything else. They become accustomed to producing effects in all things which are illegitimate. . . . Think of representing a clean shirt by a false bosom, collar and wrist-bands!

Those painted cheeks and cork eye-brows, which cause sighs and sonnets; those luxurious tresses, and even those quite as false, though winning smiles, which often make actresses the divinities of the youth of our cities, will be very apt to keep up the illusion of the night in the daytime. If it be possible, let actors be men and women, fathers and mothers, brothers and sisters, and not actors, off the stage. Let them not be so often frequenters of public places, and stand to be gaped at by a crowd. Show us a young actor who studies not only the words of his part, but who devotes his time to a general improvement of his mind; who aims to be a scholar and believes his profession to be a moral engine to help reform the vices of the times, and we will show you a man who will rise, first to self-respect and then to public favor. We care not what may be his voice or his legs; he will rise, and better still, he will do good. No profession gives dignity to a man. It is the man who must give dignity to the profession. . . . The stage never degraded any man, and the wonder is that so few men of education try it."

Who can read the foregoing and doubt that the species is *sui generis*, absolutely homogeneous?

MILTON NOBLES.

A BIT OF ADVICE.

Would you enjoy seeing the great dramas? Would you profit by seeing the great dramas? Would you be an intelligent auditor when you see the great dramas? If you would, then do this:

Let us suppose the play to be Shakespeare's Merchant of Venice—a more appropriate name for which would be The Jew of Venice. If you are not already familiar with it, read it, read it carefully, re-read it. Give special attention to the two great characters—Shylock, the malignant Jew, and Portia, the courageous young woman who, to save the life of her lover's dear friend, dons man's apparel and, under an assumed name, appears in court as an expounder of the law. Form your own conception of the characters, especially of the principal characters; look closely at their great scenes and at their more important speeches; form an opinion of the proper manner of playing these scenes and of speaking the individual, particularly the longer, speeches. Look, for example, at Shylock's great scene with Tubal, at the Trial scene, and at Portia's great speech when she pleads for mercy. If you even go so far as to memorize this famous speech, all the better. Then compare your impressions with what the players do.

Prepare yourself in this manner and you will be surprised to find how greatly the pleasure of seeing a classic drama performed will be heightened. Do this and you become an intelligent, a critical auditor; do this, and you will understand why it is that some persons go to see the classic and the standard dramas again and again, and find little to edify them in the tank drama, in the fire-engine drama, in the horse-play drama, or in any sort of drama that appeals to the taste(!) of those only who never take the trouble to think.

We never tire of what is really good; indeed, the really good grows upon us. The more familiar we become with it, the more we relish it.

If the play be Macbeth, Othello, As You Like It, Richard, King Lear, Hamlet, or any of the other great dramas, a like course should be pursued.

Some one has said that a thorough knowledge of Shakespeare is of itself a liberal education; and Dr. John Sharp said that Shakespeare and the Bible made him Archbishop of York.

ALFRED AYRES.

THE FIRST WOMAN AGENT.

"In an article in the New York *World*," said Colonel T. Allston Brown to a MIRROR reporter, "it is stated that Belle Archer, the actress engaged to go in advance of Carrie Turner as press agent, is the first case on record of a professional woman turning advance agent.

"Not so, my dear Miss Archer. Truth is mighty. It must prevail. Bessie Bernard, of New Orleans, was press and advance agent for Rose Eytinge during the season of 1863-64. Before then Miss Bernard had been with F. S. Chanfrau.

"Mrs. E. L. Fernandez went in advance to Boston of the Madison Square Theatre company that played May Blossom. This was in 1883-84. She was assistant advance agent and took care of the children engaged in the play. Mrs. Fernandez also went to other cities in this connection.

"But to return to Bessie Bernard. She was press agent for Grace Cortland Hawthorne during the season of 1864-65.

"Another case: Elsie Hall was press agent nine years ago for Lily Clay's Adamless Eden Comic Opera company."

Colonel Brown is wrong in his dates regarding Bessie Bernard's first experience as an advance agent. It was not in the 60's, but in the 80's that she went out. She is still a young woman, having retired to domestic life in New Orleans.

HILLIARD AND ARTHUR A "GO."

W. A. McConnell, of the American Theatrical Exchange, has received the following communication from Will J. Duris: "I am glad to inform you that never in the Haymarket Theatre since it was opened, have I seen a more spontaneous and general hearty call, or rather series of calls, than Paul Arthur and Bob Hillard received last night after the second act of The Nominee. I really became enthusiastic myself, and perhaps I am a little too old for that. Notices in the morning and evening papers here are exceptionally good, and the feeling about town is one of encouragement and congratulation. I think the boys should make a lot of money this season. They are popular to a degree, personally and socially, and both capable actors, and that is a very good combination."

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MR. ABBEY'S GENEROSITY.

Florence Noble, an actress well-known for her connection with first-class companies for years, came to the MIRROR office last week and related her trials with The Wolves of New York company and her rescue from a distressing condition in California by Henry E. Abbey.

"I started out with The Wolves of New York last Summer," said Mrs. Noble. The enterprise was under the business management of Jay Rial, with Leonard Grover, author of the play, as his partner, young Mr. Grover being the star of the piece. We opened at Kansas City on July 16, and played westward. We closed two weeks ago last Friday in Oakland, Cal., although I understand the company was reorganized and an attempt made to get out of difficulties.

"From the time we left New York until we closed in Oakland I did not receive a dollar of salary, and the other members of the company were treated the same. Nothing but the barest expenses were paid. Out of money that I took with me I was compelled to pay small expenses until it was gone. When we closed several of the company were in a pitiable condition—some of them almost barefooted—and they, like myself, were left thousands of miles from home without resource.

"Why this was so I cannot conceive, for the business done by the attraction was fair at almost all times. Money was evidently made by somebody, but the company saw none of it.

"I was for several years a member of companies managed by Henry E. Abbey. I borrowed enough money to visit Mr. Abbey in San Francisco. He was my only hope, for I was destitute there. Mr. Abbey nobly aided me. He gave me a pass, including sleeper, to Chicago, and put into my hand enough money to pay incidental expenses to my home in this city. On the way I received a telegram stating that my mother was dying. I visited her at Indianapolis just before she died. I was compelled to leave my excess of baggage behind, but it has been forwarded to the railroad station in Jersey City, where it awaits the payment of charges. If it had not been for Mr Abbey's generosity I do not know what would have become of me so far away from friends in such a condition. I cannot express my gratitude to him."

MR. GARDENHIRE WROTE IT.

An interesting sequal to the statement of Horace Dumars, published in THE MIRROR, as to the authorship of the song, "The Prodigal Son," in which Mr. Dumars declared that it was written by S. M. Gardenhire, is a letter written to THE MIRROR by Mr. Gardenhire himself, from Topeka, Kans., where he is a clerk of the District and Circuit Courts of Shawnee county in that State.

After a modest disclaimer of any honor for the performance, Mr. Gardenhire says solely in the interest of truth, which he believes THE MIRROR represents:

"I wrote the song in 1879 or 1880, and sang it in St. Louis. Oscar Sisson heard it. Mr. Dumars heard it, and hundreds of others heard it and know about it. Afterwards, in 1881, I sang it before our local Press Club here, of which I was then and am still the secretary.

"In 1883 Mr. Nate Salsbury sang it in The Brook. He procured the words from L. J. Loring, who was with him, and who was a friend of mine in St. Louis. I wrote to Mr. Loring at the time and have his letter to me in which he states that I gave him a copy of the song.

"I was surprised to see it published and credited to Bill Nye. I then again wrote to Mr. Loring, who was responsible for its first appearance other than that which I had given it, but he seemed to have forgotten where he had procured his copy, and I was indifferent about the matter. I knew that Mr. Nye would promptly disclaim the writing of it if I desired, because I was in fact the author of the lines. I am gratified, however, to see you get the facts. Like some thousands of others, I have a pride in THE MIRROR, having had it weekly since its first issue."

VIEWS OF BOOKS.

"Flavia," by Adair Welcker.

THE MIRROR has received in printed form from the author a blank verse tragedy entitled as above. Mr. Welcker has written on the title-page: "Under past conditions as the author would not consent to write plays giving all of the prominence to one actor, his works have not been acceptable to star managers. But either this play or the play Louis XVI., by the same hand, will, notwithstanding, when properly read or acted, hold an audience spellbound." With which last proposition as it relates to Flavia we cannot concur. Flavia has no legitimate and original dramatic strength. It is a story of ancient Rome, telling of the love of two gladiators for the daughter of a third gladiator. The daughter rejects one of her suitors, who then turns himself to villainy against her and his fellow, whom she loves. The heroine, finding in a casket what purports to be a request made by her dead father that she shall marry the man she has rejected, goes mad and dies. The gladiator to whom she is affianced goes mad and kills his rival and himself. There is no action worthy the name in any part of the play. The language used is good in places—where the author has paraphrased the thoughts of Shakespeare—and worthless in other places as far as original and dramatic ideas are concerned. If Mr Welcker were not supremely satisfied with his own performance, the following, which he prints in fine type at the end of his play would seem pathetic: "To all writers whose works have been rejected by American publishers of magazines and books the author of this work desires to say that it, also, belongs to the class of literature that they reject. This, and other writings in verse, from his pen, were offered in vain for fourteen years to American publishers of magazines and books for publication."

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Allen, Viola
*Anderson, Mary
Arthur, Joseph
*Barrett, Lawrence
*Barrymore, Maurice
Barton, Annie
*Barrett, Wilson
Belfe, Louise
Bendix, Louise
*Bert, Digby
*Bernhardt, Sara
Belasco, David
Bennett, Julie stone
*Booth, Edwin
Bond, Frederick
*Boyd, Annie
*Burgess, Neil
*Burroughs, Marie
Busby, Amy
Byron, Oliver Doud
Carter, Mrs. Leslie
Cayvan, Georgia
Cameron, Beatrice
Carmencita
Cheatham, Kitty
Claxton, Kate
Clark, George
Clayton, Estelle
Coghlan, Rose
Coghlan, Charles
Coquelin
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Collin, C. Hayden
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Crossman, Henrietta
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Daly, Augustin
De Belleville, Frederic
Davey, Henry S.
*Drew, John
Drew, Mrs. John
Drew, Sydney
Dreher, Virginia
Elsler, Effie
Evesson, Isabelle
Eytinge, Rose
Fernandez, Bijou
Fiske, Minnie Maddern
*Florence, William J.
Fox, Della
Fuller, Annie
Forsch-Madi, Mme.
Gale, Minna
Gilbert, Mrs.
Glover, Amelia
*Goodwin, Nat.
Granger, Maude
Hauck, Minnie
Hall, Pauline
Harned, Virginia
Hilliard, Robert
Holland, Joseph
*Hopper, De Wolf
Howard, Bronson
Huntington, Agnes
Irving, Henry
Irving, Isabel
*James, Louis
Jarbeau, Vernona
Jansen, Marie
*Jefferson, Joseph
Juch, Emma
Kelcey, Herbert
*Kendal, Mr. W. H.
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*Kidder, Kathryn
*Kingdon, Edith
Langtry, Mrs.
Lackaye, Wilton
Lemoyne, W. J.
Lewis, James
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Lind, Lottie
Lotta
Lyford, Nettie
Lucca, Pauline
*Marlow, Margaret
*Martinot, Sadie
*Mantell, Robert
**Marlowe, Julia
Mansfield, Richard
Manola, Marie
Maguire, Laura Schirmer
Mitchell, Maggie
*Miller, Henry
Morris, Clara
*Modjeska, Mme.
Myers, Annie
Neilson, Adelaide
Nelson, Christine
*Nordica, Mlle.
Olcott, Chauncey
O'Neill, James
O'Neil, Annie
*Oudin, Eugene
Pastor, Tony
Patti, Adelina
*Palmer, Minnie
*Palmer, A. M.
Paulding, Fred
*Paley, Annie
*Potter, Mrs. J. B.
Rossart
Rogers, James T.
Prescott, Marie
Prince, Adelaide
*Rehan, Ada
*Reed, Roland
Rhea, Mme.
Sagi, Emily
*Rice, Fanny
*Robson, Stuart
*Russell, Lillian
Russell, Tommy
*Salvini, Tomasso
*Salvini, Alexander
*Sealbridge, Thomas Q.
Seligman, Minnie
Shannon, Effie
*Skinner, Otis
*Sothern, E. H.
Stoddart, J. H.
Stuart, Jane
*Tanner, Cora
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Terry, Ellen
*Tempest, Marie
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New York Dramatic Mirror,
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Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Finley S. Hayes, of the *Recorder*, has written dialogue and music, and Mr. Townsend ("Chimmie Fadden") of the *Sun*, has composed lyrics for a burlesque entitled Labrador, which it is said J. M. Hill will produce at the Standard next Summer. The story relates to Cholly Knickerbocker, who, weary of chappie manities in the metropolis, goes to Labrador to corner ice for his father, and incidentally to search for his ancestors of the Knickerbocker Ice company, who were lost in Labrador ages ago. The ancestors are found frozen in blocks of ice, and are thawed out by electric means, and strange things happen on the cold island; all of which is thought to be good hot weather entertainment.

* * *

Katherine Rober opened her season at Dover, N. J., on Sept. 30, in The Maid of the Mine, a new melodrama written for her by Con T. Murphy, and the local press pronounces it one of the best plays of its class seen in that place. Clifford Leigh has a light comedy juvenile part in the play, and has also scored a success in it.

* * *

On Oct. 27 the Independent Theatre of London will open its season with a play called A Question of Memory, by two authors who write under the name of Michael Field. The piece deals with an episode of the Hungarian Revolution of 1848. Productions of The Black Cat, a new play by Dr. Todhunter, and The Death of Count Godfrey, by Walter Besant and Walter Pollock, will follow in December. Among other pieces promised are a one-act tragedy called Salve, and translations of plays by Ibsen, Zola and Strindberg.

* * *

C. T. Dazey has lately completed two new plays, one an idyllic drama of the Fanchon type, treating of the witchcraft craze at Salem, the other a comedy-drama containing a sensation entirely new to the stage. The latter play belongs to the same class as In Old Kentucky, which has made so prominent a success under the management of Litt and Davis. Mr Dazey's last five plays have all been successes, and three of them will hold the boards during the current year.

* * *

Sydney Grundy's new comedy, Sowing the Wind, which is described as an "English comedy with a serious interest," was produced at the Comedy Theatre, London, last Saturday.

* * *

It is announced that when Charles Wyndham returns to his own theatre, the London Criterion, he is to produce a new comedy written for him by Lady Violet Greville.

* * *

A new play by Jerome K. Jerome has been accepted for production at Daly's London Theatre.

* * *

Clay M. Greene is to take a trip around the world, and he is not to limit himself to eighty days either.

* * *

Constant Coquelin will appear in January, during his New York engagement, in Falstaff, an adaptation of Henry IV. The adaptation is by Paul Delair, whose version of The Taming of the Shrew proved very successful in France.

* * *

Paul M. Potter has been engaged by Daniel Frohman to write a new play, which is to be produced at the Lyceum Theatre when the stock company opens its Fall engagement next year.

* * *

McKee Rankin's new play, The Baxters, recently produced out of town, is to have a metropolitan production this season if Charles Cowles succeeds in leasing a New York theatre for that purpose.

* * *

The list of plays to be presented this season in the series of subscription evening performances at the Berkeley Lyceum includes new works by Maeterlink, Ibsen and several original pieces by native writers. The new operettas will be given by the operatic students of the Academy of Dramatic Arts.

* * *

Howard Wall is writing a comedy-drama for Carrie Louis entitled That Dashing Widow.

* * *

Among the operas that will be produced for the first time in America this season are Mascagni's I Rantzau, Bizet's Djamileh, Massenet's Werther, and Verdi's Falstaff.

* * *

Walter Damrosch has almost completed the score of his first opera, the libretto of which is founded on Hawthorne's novel, "The Scarlet Letter."

* * *

The chief comedy part of Old Glory, the melodrama written for W. A. Brady by Charles T. Vincent, will be an eccentric electrician—a merchant's clerk who has gone daft upon the subject—whose experiments upon his friends and enemies form a novel feature of the play.

* * *

Gounod's opera comique, Philemon and Baucis, will be presented as the opening piece of the dramatic season at the Metropolitan Opera House on Nov. 27.

* * *

A. J. Marsden has published in England Anne Boleyn, a five-act historical drama by D. T. Callahan, of San Francisco. English literary critics commend it.

* * *

Espy Williams, of New Orleans, has written a comic opera called Ollamus. Louis Blake, who wrote the music of The Khedive—or at least, the most of it—has composed the music. The authors believe that Ollamus will fill a want in the comic opera field, for they say that the music is sparkling and "catchy" and that the book is funny from beginning to end. The action takes place on an island called Utopiana. The first act is laid in the royal nursery, where a twenty-one-years-old baby is seen in a cradle, and the second act deals with the abdication of the king and the change of a monarchy to a republic. The libretto and score are now in the hands of Elisabeth Marbury.

* * *

Adele J. Godoy has just completed an adaptation for the English stage of a Spanish comic opera, which has had great success in Spain. The text is said to be bright and amusing, and the music is graceful and pretty.

* * *

Henry St. Maur claims that he is the real author of The Colonel, credit for which was given to Oscar Sisson when the piece was produced by the Oscar Sisson Comedy company. Mr. St. Maur, who played the principal role, is now suing Charles W. Morton, the backer of the company, for breach of contract on the ground that nine weeks' salary is due him.

TROUBLE IN A COMPANY.

Percy Lindon writes to THE MIRROR from Port Jervis, enclosing local newspaper clippings relative to a controversy in the Annie Mitchell company at that place and Emmie Parker, one of the parties to the controversy, also writes to THE MIRROR about it.

Miss Parker says she was induced to come from Brunswick, Me., to join Miss Mitchell's company at Chatham, N. Y., that she remained with the company two weeks, during which time she received only two dollars, and was left in Port Jervis penniless. Miss Parker adds that on Saturday night, in order to avoid an attachment, Miss Mitchell closed her season and reorganized her company under another name immediately afterwards.

Mr. Lindon says Miss Mitchell began her tour at Coxsackie, N. Y., on Sept. 4, without capital, and that salaries were at no time paid in full. He adds that Miss Mitchell left Port Jervis $32.30 in his debt. On Saturday night one of the men of the company refused to go on without his salary. His part was cut out and the play promptly proceeded with. The reorganized name of the company is the Hoffman, and it was billed for Monday at Hawley, Pa.

The newspaper clippings of the affair show a scene in court at Port Jervis, Miss Parker and Miss Cummings both appearing as complainants. The former alleged her claim, and the latter made a charge of assault and battery.

The action of Miss Parker against Miss Mitchell for assault was compromised by the payment of $20 and the costs to the plaintiff.

LITT AND DAVIS TO SEPARATE.

It has been rumored for some time that Jacob Litt and Thomas H. Davis, who have been jointly interested in a number of theatrical enterprises, would separate at the end of the present season. To verify the report, a representative of THE MIRROR called upon Mr. Litt, who said:

"Well, yes, I may say the report is true. My contract with Mr. Davis was for a period of three years and it will expire by limitation next May.

"I am the sole owner of The Ensign, Yon Yonson and In Old Kentucky, and I shall continue these attractions under my personal management. I shall also add another strong spectacular production next season and these will comprise my road enterprises.

"Gus Heege, the star and author of Yon Yonson and the originator of the Swedish dialect, is writing a new Swedish dialect play, which will be produced the latter part of next season under my management, with Mr. Heege in the leading part. It was for the purpose of obtaining new material and making a more thorough study of the character that Mr. Heege went to Sweden last Summer. Two of the acts will be laid in Sweden and the others in this country.

"I shall continue the management of my theatres in Milwaukee, St. Paul and Minneapolis, but I shall make my headquarters in New York. A. W. Dingwall, who had the active management of The Ensign last season and who is acting as manager of In Old Kentucky this year, will become general manager of all my road companies."

A FLOWERY PRESS WORKER.

Charles Townsend recently received an application from a Kokomo man to go in advance as a press worker. As a sample of his ability he enclosed the following:

"Charles Townsend is the brightest theatricle star in the dramatic sky of heaven. He is a Booth, a Salvini, & a Joe Jefferson all in one, making tears to flow or laughs to spread with the utmost of ease. His company is truly magnificant & grand, the troupe being made up with no exception of the grandest stars with imported scenery, & costumes to match. See this grand and glorious actor and beware of imitations."

The Kokomo gentleman was not engaged.

GOODWIN'S PROFESSIONAL MATINEE.

The performance of In Mizzoura given to the theatrical profession in the Fifth Avenue Theatre last Friday, attracted an audience that in numbers, appearance, and deportment could have graced any occasion. Never, perhaps, at this season was a more distinguished body of professionals gathered for such an event.

A perfect sympathy was immediately established between the players who witnessed and the players who worked; and this naturally induced an agreement on the part of the audience with every appealing element in the play. Not that applause, as is too frequently the case at such times, was indiscriminate and flattering; for approval was shown discreetly and critically, though happily and spontaneously, where it was earned as the play progressed. It was only after acts, and at the close that the professional feeling made the audience wondrous kind. And even a cosmopolitan gathering would have been almost or quite as demonstrative as was this kindred one under the circumstances, for the performance was almost perfect and the star, Mr. Goodwin, carried his happiness before the curtain, and brought out all his associates to prove that they were happy, too.

A speech was demanded after the first act, but Mr. Goodwin asked for delay and neatly diverted attention to Mr. Thomas, in one of the boxes. The author of In Mizzoura was thus forced to rise and show himself. He looked as though he might have spoken his thanks had not the demonstration unnerved him.

After the second act Mr. Goodwin again came forward, and bereft of his golden wig and in his more familiar guise, talked colloquially, confidingly and wittily to his assembled friends. He called attention to his recent ambitious growth of hair and to his latter bereavement of an excess of that ornament. Entering work more serious than had been his habit, he thought that more hair would make his seriousness plausible, on the theory, made from observation upon the Rialto, that the more serious the actor, the greater his hirsute growth. But divers jokers and various small boys had abused his illustration of serious intent until he was forced to flee to the barber for relief. And he felt better, though none the less serious.

Mr. Goodwin, with ingenuous enthusiasm, extolled In Mizzoura and its author, and assured the audience that their delight in it was no greater than that of the actors who presented it. He believed that in Thomas, Howard, Carleton and other dramatists this country had the creators of a legitimate, native dramatic art. Some day the fabric would stand proudly beside those erected in other countries. Mr. Goodwin, relaxing again to humor, made many clever hits and points that would lose their flavor if embalmed in type. He was applauded to the echo.

In Mizzoura has been exhausted in critical columns. The play never had so zealous and life-like a representation as on Friday before the profession, and Mr. Thomas must have been happy in the fidelity with which his characters were displayed, the feeling with which his lines were spoken, and the faithfulness with which his realistic machinery was run.

Among those present were Amanda Fabris, Grace Kimball, Helen Dauvray, Herbert Charters, William Courtleigh, H. C. Miner, Jakobowski, A. H. Canby, "Ted" Marks, "Teddy" Peiper, Edith Kenward, Fannie Ward, William Broderick, John McWade, Henry Guy Carleton, May Robson, Augustus Thomas, Clarence Lyman Collins, Jack Stowe, Purdon Robinson, Eugene Cowles, H. C. Barnabee, Grace Filkins, Grace Atwell, Nanette Comstock, Frank Burbeck, Percy Lyndal, Harry Woodruff, Richard Harlowe, Charles Richards, Guy Wilson, Albert Brunning, Lulu Klein, Lulu Glaser, Jefferson de Angelis, Charles Power, Fannie Batchelder, Laura Burt, Carrie Turner, Frank Dupree, Jameson Lee Finney, Lew Rosen, Acton Davies, Joseph Holland, Marion Giroux, Morton Selten, Fanny Addison-Selten, Dan Daly, Walter Jones, Marshall P. Wilder, Nina Farrington, S. P. Norman, Viola Allen, Agnes Miller, Hattie Harvey, Jesse Williams, Jack Hirsch, Therese Vaughn, Belle Archer, and Bessie Tyree.

MRS. PACKARD'S AGENCY.

Mrs. Beaumont Packard, well known from New York to the Pacific coast, with the endorsement of New York and San Francisco managers, has established a musical and dramatic agency at 47 West Twenty-eighth Street. Undismayed by the number of similar establishments in New York, and at a season of unusual depression, Mrs. Packard enters the field with a confidence born of an intimate knowledge of the details of the business, aided by determination and push. Her books already contain the names of many leading professionals, and her offices are daily filled with those seeking engagements.

Mrs. Packard has departed somewhat from the system prevailing in most agencies, and has established one of her own which seems to be meeting with approbation. She guarantees to show no partiality or favoritism in the matter of engagements, and will "place" people in accordance with their merits, and promises to use her efforts in guarding them from the wiles of unscrupulous and irresponsible outside managers.

COL. MILLIKEN'S BUSY WEEK.

Colonel Milliken, the dramatic agent, says he did a larger business last week than during any other week he has been associated with the theatrical profession. Among the companies he has recently made engagements for are Irish Aristocracy, Peck's Bad Boy, The Kid, the Baird Dramatic company, Enemies for Life, The Fat Man's Club, Violet Mascotte's company, The Girls from California company, and Ada Gray.

SAID TO THE MIRROR.

AUGUSTUS PITOU: "Across the Potomac will close season by January. It was only booked for a short tour. Next season I shall produce a new drama by Harkins, author of The White Squadron."

ALF. HAYMAN: "Not in years has a farce become so suddenly popular as Brandon Thomas' Charley's Aunt at the Standard. Several nights last week the box-office was closed at 8:15. That hasn't occurred before in New York for months."

W. R. HAYDEN: "Stuart Robson's revival of the Comedy of Errors is so successful that we have decided to play it exclusively this season."

GEORGE W. LEDERER: "I decline positively to say anything with reference to the fact that Thomas Q. Seabrooke and I have severed our business relations."

RAMSAY MORRIS: "Next season I shall send a special company on the road to act my play, The Tigress. Out-of-town managers tell me they want it."

JEROME EDDY: "Negotiations are pending for the appearance of Maida Craigen and Frederick Paulding in New York at an early date. They have just begun a tour of the South."

ATTALIE CLAIRE-KAYNE: "I am delighted to see what a success Amanda Fabris has made as Erminie in Francis Wilson's company. I consider Miss Fabris one of my protégées."

W. H. THOMPSON: "I am rehearsing in The Younger Son. While I was in Chicago an electric fan blew a cold into my neck and I have been suffering terribly with rheumatism."

CHARLES TOWNSEND: "I asked Paul Albert, the manager at Chattanooga, Tenn., if he had read a certain article in THE MIRROR. In his reply he said he had, and added: 'In fact I read everything in THE MIRROR. I make a study of it. For that reason I keep abreast of the times in theatrical affairs.' I wish that every other manager would copy Mr. Albert. Then the work of booking a route would be easier than at present. If local managers would only be prompt in their correspondence the recording angel would be spared the labor of jotting down several million 'cuss' words every season."

AMANDA FABRIS: "I don't suppose it is generally known, but I am a cousin of Emma Juch. She is now in England singing at the Crystal Palace and elsewhere, and she writes wishing me success in Francis Wilson's revival of Erminie."

DANIEL FROHMAN: "The chief reason why I rejected Mr. Buchanan's play upon the life of Sheridan, and accepted Mr. Potter's play, which is now running at the Lyceum, was that Mr. Buchanan's play followed quite faithfully the historical sequence of the matter, at the expense of dramatic strength, and was thus and for other reasons unsuited to my audience, although as a historical drama it was valuable; and Mr. Buchanan refused to change his play in any respect. On the other hand, Mr. Potter's play sacrificed the historical aspects of the story in favor of dramatic interest and amusement, and was better suited to the public."

JAMES L. LEDERER: "THE MIRROR did not get my telegram right. I said that Henshaw and Ten Broeck opened their season at Plymouth, Mass., playing to $1,000 in two nights. The paper left out the two nights, making it seem one night. Of course, that was absurd."

W. H. KENDAL: "The stage is cementing America and England more durably than is anything else. The English stars tour America, and the principal actors of your country act or sing in London. It is becoming a drama in common."

COQUELIN: "The English think the French do not understand Shakespeare. Our interpretations certainly differ frequently. I think, however, that when you see the production of The Taming of the Shrew that Jane Hading and I shall make, you will find it in the right spirit."

A. L. ERLANGER: "On Sunday night The Prodigal Father opened to the capacity of Havlin's Theatre, Cincinnati, while Dusey at the Grand, Columbus, played to S. R. O."

FANNIE WARD: "I have just signed with T. Henry French to originate a part in The Voyage of Suzette. It is to be produced the last week of the year."

BENJAMIN F. ROEDER: "I am David Belasco's associate. Mr. Belasco expects to send out his new play, Maryland, starring Mrs. Leslie Carter, toward the holidays. The piece is booked in Chicago for April 30."

MARC KLAW: "Our Exchange has grown so rapidly within a year that we have decided to enlarge our headquarters."

EDITH KENWARD: "I shall sail for England on Wednesday. My trip is a business one. I shall execute commissions for several managers. I have just had a most satisfactory interview with A. M. Palmer with reference to Morocco Bound. I shall see the piece in London and shall return to New York by January."

AGNES HERNDON: "I shall start a-starring early next month. Under whose management? My own. I shall have a repertoire that will include a new play."

EMMA EAMES: "I have sung scarcely at all since I appeared two seasons ago at the Metropolitan Opera House. The reason? Illness. But I am now in perfect health. I am looking forward eagerly to the forthcoming opera season."

LILLIAN RUSSELL: "I had intended to sail for Cuba yesterday to select bric-a-brac for Princess Nicotine, but rehearsals of the opera will begin so soon, according to the latest plans, that I have given up the trip."

BELLE ARCHER: "I shall leave for Buffalo in two weeks in advance of Carrie Turner. My press stuff is all ready for the editors. I avoid gush. That's what they will expect from a woman, I suppose."

THE USHER.

Mr. Newson-Smith, who is at the head of the syndicate that controls the Oxford, Pavilion and Tivoli music halls of London—a syndicate that represents a capital of half a million pounds sterling—was recently in New York on a brief visit.

Mr. Newson-Smith is of the opinon that the proprietors of the music halls in this country pay absurdly inflated salaries to the performers they import from England.

As an illustration he cited the case of Harriett Vernon, who in London receives $75 a week, and who in New York is receiving $500 a week. He remarked that if the London managers paid performers at that rate there would be small dividends for the shareholders and that their establishments would be carried on for the benefit of the artists rather than for the proprietors who furnish the capital.

Mr. Newson-Smith, by the way, has taken a decided stand against the English middlemen—the agents who palm off mediocre talent on managers at home and abroad solely for the sake of the commissions they receive. He and his fellow directors have determined to ignore the Hugh Jay Didcot tribe, with which London swarms. He contends that this resolution will be the means of adding to the performers' salaries, and saving themselves from annoyance and misrepresentation.

◆

Such a chapter of accidents, disturbances and rumpuses as have marked the brief and fitful career of The Rainmaker of Syria surely has not been matched since the last time Sydney Rosenfeld took a hand in the direction of a company.

Mr. Rosenfeld is all right when he is working his bright intellect in the interests of somebody else, but calamity seems invariably to overtake any venture in which he has a guiding hand.

He has enough cleverness for half a dozen men, but he lacks judgment, tact, and fixity of purpose; in brief, he lacks balance.

Up in Buffalo The Rainmaker's troubles began. Rows and the sheriff heralded its preliminary to the New York engagement. And not a day has elapsed since the piece went on at the Casino that its difficulties and distresses have not furnished material for the newspapers.

Mr. Rosenfeld is the stormy petrel of theatricals. When he emerges from his retreat up the Hudson the weather sergeant hoists warning signals.

◆

If anybody doubted the genuineness of the Hammerstein-Kerker wager, that perspicuous person probably chuckles now on reading that Mr. Hammerstein is engaging the cast for the production of his Kohinoor at Koster and Bial's.

It is not a difficult matter to work a big free advertisement in the present state of metropolitan daily journalism.

I hope that Mr. Hammerstein's work will stand the test of public analysis. A newspaper boom will not carry a piece that has no merit. That was proved very conclusively in the result of the *Herald's* prize play contest.

◆

The newspaper report that Kitty Cheatham was offered a part by Henry French in The Voyage of Suzette, and that she declined it because she found she would have to wear tights, is rubbish.

Miss Cheatham signed a year's contract with Charles Frohman last Summer. Her plans were all settled for the season weeks ago when Mr. Frohman decided to send her through the South as a star in June, and in January to place her in a new production of his in this city.

The question of costume was not discussed with Mr. French. Miss Cheatham declined his proposal because she was already under contract.

There are altogether too many funny stories and too many fakes in the dramatic columns of some of my esteemed daily contemporaries. But, then, I suppose that funny stories and fakes are easier to get than theatrical news.

◆

Mr. Daly's London experiences may not be altogether as pleasant as he anticipated; but they are likely to have an educational effect.

When he is at home—I suppose Mr. Daly still claims New York as his home—our manager is peculiarly intolerant of outspoken criticism. To speak frankly of his productions, to find a grain of fault with the acting of a member of his company, to express an honest opinion that is not flattering to his *amour propre* is to excite Mr. Daly to a state of violent antagonism.

Many a dramatic critic has thus evoked Mr. Daly's displeasure, and that terrible calamity has led Mr. Daly to write indignant, not to say impertinent, letters to the dramatic critic's chief editors. But I have yet to learn of a case of this kind in which the editor did not stand by his critic and did not treat Mr. Daly's interference as it deserved.

In some instances where the daily papers were not of great account I have known of Mr. Daly going further and threatening the dire punishment of withdrawing his advertisement if the critic didn't criticise to suit him.

◆

But Mr. Daly seems to have learned wisdom since he settled down to perform his prodigious task of establishing himself in London, where his company is liked fairly well as a matter of variety now and then, but where there seems to be no hankering after it as a steady diet.

The newspapers over there have spoken out with a freedom and a bluntness that must have taken away Mr. Daly's breath. They do not seem to stand in awe of him in the least, and they have manifested an audacious disposition to treat our august friend with precisely the same degree of independence that they exhibit toward less remarkable managers.

Up to the present time—although he must have been sorely tempted—Mr. Daly does not appear to have made reprisals of any sort. He has written no complaining or menacing letters; he has left his advertisements serenely alone, and he has displayed none of his New York characteristics.

For this reason, it seems to me that his course of London, not to speak of his course of sprouts, is benefiting Mr. Daly considerably.

Let us hope that the improvement will be permanent.

◆

To appreciate Mr. Daly's moderation, or meekness, you should read some of the London notices of Dollars and Sense.

For example, one of the writers actually dares to observe hat "sometimes Miss Rehan's boydenish capers appeared to be ultra-effusive," and that Miss Rehan "is physically too big for the gambols which she has to play in this piece."

Phew!

◆

That was a curious reason given by Henry J. Leslie for cutting short the stay of the English Military Tournament at the Madison Square Garden last Saturday night. He said that the show was crippled pecuniarily on account of the doctors' bills that were incurred through the maiming of participants!

◆

It is nonsense to say that Mrs. Kendal is making a new departure in playing the part of Paula in The Second Mrs. Tanqueray and that she has never played a stage adventuress before.

During her last engagement in New York the good lady acted the bad, bad woman in Home — the prototype of the celebrated L'Aventuriere.

In England, I believe, Mrs. Kendal has shown vice its own image on the boards many a time. So her descent into the depths of dramatic turpitude is no new thing.

◆

Out in St. Paul there is a small sensation just now, furnished by a couple of Methodist ministers.

The Rev. Thomas McCleary, while in Chicago, went to see *America*. He liked it so well and he thought about it so much that he wrote his impressions of the show for the *Methodist Herald*.

This article excited the righteous indignation of the Rev. E. S. Pilling, another Methodist divine, who found the ballet too much of a pill to stomach in his favorite religious paper.

Thereupon the Rev. Pilling wrote a red-hot letter to the editor, scoring him heavily for allowing Dr. McCleary to write of a place (meaning the theatre) where "one loses conscience, virtue, self-control and grace." Moreover, he preferred charges against the spectacle-loving brother before the Methodist Conference in Minneapolis.

Methodists generally are said to be stirred up about the matter, and it is thought that if the Conference should discipline Dr. McCleary a split in the church will follow.

With that happy and enlightening possibility in view, for the sake of a little Christian charity and a little opening of the sanctimonious eyes of the unco' guid let us hope devoutly that Dr. McCleary will be disciplined by the elders in conference assembled.

◆

Another minister—the Rev. Dr. Eaton, of Louisville—preached a sermon against the theatre the other night, inspired thereto by seeing pictures of Marie Jansen in tights displayed on the bill boards.

He asked his hearers whether they believe it is right for a woman to display herself in such fashion before hundreds of eyes? And then he ingenuously pursued his peculiar train of thoughts in these words:

"If they believe it is wrong, then they condemn themselves for being present. If they think it is right, I would ask them whether they would allow a woman in such dress to come into their parlors and to sit down at their table at their homes? If it is proper for a young woman to appear on the stage clad in such style where hundreds can see her, it certainly cannot be improper for all our ladies to dress that way for their parlors, or even for the streets."

Dr. Eaton's logic is a fair sample of its kind. The question of propriety is one that circumstances and custom dictate and sanction.

I don't suppose that this clergyman's congregation would object to wearing bathing suits. According to his argument a bathing suit if it is proper to be worn in the water would be proper in a drawing room or at the dinner table.

It does not seem to strike Dr. Eaton that the fact that hundreds of persons see a woman in tights on the stage is in itself evidence of propriety.

There is safety in numbers.

There is no possible harm for hundreds to see the woman, providing there is an artistic reason and excuse for her appearance in the garb to which Dr. Eaton objects.

Now, a woman in tights before a single pair of eyes—in a minister's study, for instance—would be decidedly improper.

I trust that Dr. Eaton will be able to appreciate this distinction with a difference.

◆

I have received recently several illiterate and threatening letters from one Harry Davis, who manages a specialty troupe which he calls the "Latoska Company." It has been appearing in one-night stands in Pennsylvania.

It seems that our correspondent at Bethlehem not long ago described the performance of the company, which was so sad that the local manager, Mr. Walters, would not permit it to be finished, but rang the curtain down.

It was after the appearance of this report that I received the first of Davis' effusions. It ran thus:

I wish to call your notice to the fact I don't want you to roast my co in your paper again or I will prisicute under the U. S. Postal law for using the male for such work no doubt you know The law on such work

The other day there came another letter from the truculent Davis, who therein said:

I notifie you last week That I did not want The Latoska Co mentioned in your paper and this week your correspondent comes out and says we had poor house and gave poor performence at Columbia we had good house and suited our audience Now Your correspondence are causing us trouble and if you insist on putting in your paper same shall instruct my lawer to commence suit I shall notify the U S Postal sevice at Washington of The fact That you are using the mails for slanderus purpers as I can prove my co. is suiting the audience I play to and am playing to good business you look over the postal laws and read your correspondence letters before they go in paper as often then send something which you do not see and gets in so kindly keep the name of Latoska from your pages unless you use us right and believe your corresponds I shall refuse them admittance it was that reason at Columbia that he did it. You can take this letter for what it is worth also I shall not advertise with you as long as you do me injustice.

Mr. Davis must be a humble disciple of Augustin Daly. There is certainly a similarity in the point of view from which they regard the functions of the press.

In this connection Mr. L. F. Walters, manager of the Opera House at Bethlehem, writes: "Your correspondent's report was accurate. I have had many inquiries from managers in regard to that report, and I have told them all that the company was bad. I find they were all imposed on just as I was, because the party's booking was done by H. S. Taylor. Manager Taylor, of Trenton, tells me the papers there tore him to pieces, because he played this company at his house. Davis has written me a letter threatening dire vengeance because I notified another manager of his fraud of a company."

Evidently Mr. Davis' company is not "suiting" nearly so well as he professes to believe.

WHAT THE KENDALS SAY.

"How do you do?" said Mr. Kendal to a representative of The Mirror at the Victoria Hotel. "Mrs. Kendal is very busy getting our apartments to rights. But I know she will be glad to chat for The Mirror."

"We had rather a stormy trip," continued Mr. Kendal, "and it was the first time on record that the *Majestic* has been overdue. But here we are, and now for The Second Mrs. Tanqueray."

"I don't see why anybody should be shocked at the idea of my appearing as Mrs. Tanqueray, 'a woman with a past,'" interposed Mrs. Kendal. "There is a noble moral in the piece. It is all in the treatment, you know. I consider the play will do a world of good, from a moral standpoint."

Mr. Kendal is not ruffled by the reports that The Second Mrs. Tanqueray is similar to the German play by Lindau, The Shadow, which A. M. Palmer's company is to act here.

"I hear," said he "that Clement Scott has apologized to A. W. Pinero for intimating that there was a too intimate resemblance between the two pieces. For my own part, I know nothing about the German play."

The Kendals will add to their old repertoire The Fall of the Leaf, by R. C. Carton, and The Silver Shell, by H. C. Bam.

GOSSIP OF THE TOWN.

This is a capital character picture of Harry Starr, who is at present playing Barnaby Peters with pronounced success in The Fat Men's Club. He is comparatively new to this country, but he is winning his way rapidly. Mr. Starr has a first-rate record in England, where for years he has been a favorite, appearing at such places as the Empire, Alhambra, Pavilion and Trocadero in London. His name is a household word in Liverpool, Dublin, Manchester and other provincial cities. He is extremely versatile. He is one of the few specialty performers who write their own songs. Many of his compositions have been published in New York, as well as in London. He is also noted on the other side as a burlesque actor. He has appeared in fifteen elaborate pantomime productions and has written and arranged several pantomimes one of which ran for fifteen weeks in Cardiff. He is an inventive genius as his "nurse and baby" ventriloquial comicality bears testimony. He visited this country five years ago with Lydia Thompson. Many will remember his remarkable Tyrolean warbling. He also was engaged specially by M. B. Leavitt for the Eastern Spider and Fly company, in which he met with popular favor. Mr. Starr's pen and talents have greatly improved the third act of Mr. Stewart's piece, and on that account The Fat Men's Club is more amusing than it ever was before.

Mulberry Bend is the title of a new play in which Lizzie May Ulmer is to appear this season.

A. K. Lane has gone to Harrisburg, Pa., as musical director for Harry Davis' Eden Musee company.

Alexander Gaden and James E. Jackson have signed to support Ada Gray in East Lynne and Article 47.

Conrad Bayer will be musical director of The Winning Hand company.

Charles Kunckles and Sam Regan will take out Irish Aristocracy. The tour will open within a fortnight.

William Courtleigh has left the Blue Jeans company rather than accept a considerable reduction in salary. Mr. Courtleigh is remembered as a valuable member of Augustin Daly's company, with which he made a hit as Robin Hood in The Foresters. He is particularly suited to romantic roles.

Alf. Pearce will soon leave the Ole Olson company.

Augusta Martine will leave Charles L. Davis' (Alvin Joslin) company on Saturday of next week. Grace Howard, who will henceforth play under the title of Helen Vane, will replace her.

Walter Fletcher, with his repertoire consisting of a Society Tramp, Western Girl, Lightning Patrol, Life Sentence, writes that he is doing a capital business through New England. Next week he will open at the Standard Theatre, Philadelphia.

William J. Cummings, leading actor in Alabama, fell from a ladder at the Zoo in Jacksonville, Fla., recently, and broke his leg.

Annie Ward Tiffany opened her season at New Haven, Conn., last night in Lady Blarney. Charles H. Green will be manager and James H. Alliger business manager.

H. D. Blakemore will close with Richard Mansfield on Nov. 7.

James Sturges and Lillian Elma will become members of Gus Williams' company on Oct. 16.

Eileen Karl has retired temporarily from the cast of 1492.

The Metropolitan stock company, under the management of J. H. Hazelton, has collapsed. Hazelton's partner, Baker, is reported to have vanished with a week's receipts.

☞ If you want to purchase playbooks, photographs or popular songs read announcement of The Mirror's Supply Department in the advertising columns of this issue.

Harry Sanford, last season with T. Henry French, has become manager of the Hinrichs Opera company.

Jerome Eddy says that Roland Reed has several very pretty women in his company, including Hattie Harvey. Miss Harvey is certainly pretty, Mr. Eddy, but she is playing in Charley's Aunt.

Georgie Bright has been engaged as leading soubrette of The Merry Cobbler company.

Irene Hernandez, Charles Barrett, Maude Parker and W. C. Parker have joined The Man About Town.

Gracie Emmett, P. E. Collins and the Blakely Sisters have been engaged for the Kid company.

NEW EMPIRE THEATRE, QUINCY, ILL.

The Only Ground Floor House in the City. Complete and Modern. Costing $75,000 Opens Dec 22

J. STRASILIPKA, Manager.

N. Y. Representatives, W. A. McCONNELL, KLAW AND ERLANGER.

TONY PASTOR HAS SIGNED.

An immense number of pledges are now on file in the Actors' Fund Headquarters, bearing the signatures of professionals who are in practical sympathy with the movement to secure for the Fund twenty-five per cent. of the net receipts from benefits given gratuitously by actors and variety performers. When the last count was made the pledges numbered more than 2,000, and since that time a good many more have been received.

As a direct outcome of the new plan the Fund has received a gift of $200 from the Boston Lodge of Elks, who in past years have enjoyed benefits annually from the profession. This donation was received last Thursday.

Since our last issue Tony Pastor has signed the pledge. He is heartily in favor of the idea, and he intends to do everything in his power to carry it to a successful issue, particularly among the members of the vaudeville and variety professions.

Mr. Pastor is urging his many friends and acquaintances in those branches of the amusement business to follow his example and to place themselves on record as demanding in return for their free services at benefits that one quarter of the profits raised in behalf of any person or object through these mediums shall be turned into the treasury of the Actors' Fund.

The Fund bestows its benevolent aid among members of the variety stage with the same liberality that it shows toward actors, and for that reason, if for no other, variety performers ought to feel it a duty to give their support to the Fund. By signing the pledge they will attest their good will in a practical manner, and that without any tax upon their pockets.

THE MIRROR is glad to announce that already quite a considerable number of variety performers have signed the pledge. It is most important, in order that the movement shall succeed to the fullest extent, that it shall become general.

Variety favorites are asked more frequently to play for benefits than are actors, for the reason that their individual talents and specialties are more available and more conveniently utilized than are the services of actors. Particularly is this true of the Sunday night benefits in this and other cities.

The variety profession is both generous and good-natured, and when its members are asked to volunteer they seldom refuse, no matter how small a claim upon their cooperation the object of the entertainment may have. But if they knew that the Actors Fund, which has helped so many of their comrades when in distress, would obtain a portion of the net results they would have a greater satisfaction in showing their kindness and amiability.

It is for these reasons that the trustees of the Fund are eager to secure the pledges of the representative body of variety performers, and it is for these reasons that the complete success of the admirable plan depends largely upon their help and support.

If there are any members of this profession that have not received the Fund's blanks, they have only to call upon or to send to Assistant-secretary Lester S. Gurney at 12 West Twenty-eighth Street and they will be forthcoming immediately.

A DIFFERENT STORY.

Miss A. St. Clair, a member of the late Ups and Downs company, called at the MIRROR office the other day to make a statement in regard to the report of the circumstances attending the closing of that company in Memphis, given in last week's issue of this journal.

"Mr. Titus did not bring home any of the members of his company," said Miss St. Clair. "His treatment of the people was not honorable—it was shameful. With the exception of Miss Coleman, who was very friendly with Lydia Yeamans-Titus, the members of the company were obliged to pawn their trunks with the railroad company in order to get back to New York.

"Mr. Titus gave me five dollars in Memphis, which was not enough to pay for my sleeping berth. Bob Broderick was compelled to pawn his sleeve-buttons in order to obtain funds to move. I am left without a stitch of clothing except what I have on my back at the present moment. I am going to the railway office now to see what arrangement can make to obtain my street clothes. Both my private and theatre trunks are tied up.

"Mr. Titus was very insulting and overbearing in his treatment of the company when the crash came. I should not have spoken had I not read in THE MIRROR last week that he was worthy of praise for his conduct toward the company.

"I have not seen the contract between Mr. Titus and Mr. Edwards, but I am told by one conversant with its terms that Mr. Edwards simply agreed to put the company on the road and that after the first performance Mr. Titus was to be a full partner in the enterprise, responsible for one-half the losses."

INSPECTING AMERICAN THEATRES.

Honore Legrand, a delegate of the Chambre Syndicate des Artistes Dramatiques, Lyriques and Musicians, a French society, has been inspecting various theatres in this country to report as to their superiority or inferiority as compared with French theatres. He was a visitor back of the scenes of the American Theatre last Friday night, and was pleased at the workings of the scenery in The Prodigal Daughter. M. Legrand sailed for home on *La Bretagne*.

UTOPIA, LIMITED.

Gilbert and Sullivan's new opera, Utopia (Limited) was produced at the Savoy Theatre, London, on Saturday night, before a brilliant and crowded audience. Sullivan conducted, and was greeted with cheers. The impression gained was that the opera is one of the best of the series of this distinguished partnership. It is in two acts. The scene is laid in the South Pacific Islands.

Zara, the King's eldest daughter, has been to Girton, where she received English ideas of civilization which she persuades her father to adopt. She brings to her island home six typical Englishmen, called "Flames of Progress." They are a British Lord Chamberlain, a Captain of the Life Guards, a Naval Captain, a Company Promoter, a Member of Parliament, and a County Councillor. The King makes these his Cabinet Council, and by their advice Utopia is converted into a Limited Liability Company, run on joint stock principles.

The island women display a greater readiness to adopt the faults than the virtues of civilization, but the "reform" works so well that the native interests threaten revolution, when Zara recommends "government by party"—a great English institution—which destroys political consistency. Under this inexperienced civilians govern army and navy; no social reforms will be attempted, because out of vice, squalor and drunkenness no political capital can be made; and while the hunting season lasts the legislation of the country is necessarily at a standstill. This method is accepted, and peace is restored.

The opera is in fact a political satire, yet is described as light and genial. The comic hit is the cabinet council, which discusses affairs of state with the method of a negro minstrel troupe. There is a suggestion of Pinafore in the lyric and musical effects, and the sentimental gems are many.

MRS. KIMBALL'S MARRIAGE.

Considerable surprise was expressed in theatrical circles last week when it was known that Mrs. Jennie Kimball had been married on Sunday in Milwaukee. It seems that the plan was to have the event take place in Chicago; but for certain reasons the ceremony was deferred until the Corinne company, of which Mrs. Kimball is manager, reached Milwaukee.

The marriage took place between the matinee and evening performances at the Davidson Hotel. The groom was Arling Schaeffer, a composer and banjo soloist who has recently been giving selections between the acts of Corinne's performances and has also been instructing the star in mandolin playing. Mr. Schaeffer first met Mrs. Kimball in Denver. He went with the company to San Francisco. He is a native of Fond du Lac. His first wife was a professional.

Mrs. Kimball after the ceremony held an informal reception in the green-room of the theatre at which newspaper men in quest of particulars were in the majority. She answered their floods of questions smilingly.

The reason why the marriage did not come off on Sept. 30 in Chicago as originally planned was curious, and goes to show that it is not so easy to tie the nuptial knot in that city as it is to sever it. The 30th was Irish Day at the Fair, and the clerk of the court, being an Irishman and in patriotic attendance at this function, could not be found. It was accordingly impossible to procure the necessary license and the affair had to be postponed.

ELLEN TERRY ANNOYED.

A London theatrical letter in the Melbourne *Argus* sets forth that the marriage of Gordon Craig, son of Ellen Terry, and his proposal to visit this country, greatly annoyed that actress.

"The American papers," Miss Terry is quoted as saying to her son, "who do nothing but live on lying scandals and personalities, will write 'interviews' of me as a grandmother. I am painfully conscious that I am no longer young enough to be the leading heroine of the Lyceum company, but this is no reason why you for whom I have done so much, should make the fact patent to all the world."

A question affecting the integrity of their alleged statement by Miss Terry is: Where did the newspaper writer who published it get what in any event would have been a private communication from mother to son.

ALEXANDER SALVINI MARRIED.

Alexander Salvini and Maud Dixon, of his company, were quietly married by the Rev. Dr. Cyrus S. Bates, of St. Paul's Episcopal Church, Cleveland, O, at the Stillman Hotel in that city, on Saturday at noon. The only guests were members of the company. The elder Salvini, who is now on his way to this country to visit the World's Fair, sent his consent and congratulations by letter.

WITH THE FOILS.

The Wednesday meeting of the Professional Woman's League was made exceptionally interesting last week by a talk upon the science of fencing by Olive Oliver, who later with Pauline Willard and Hattie Nethen, her pupils, gave picturesque illustrations of fencing in appropriate costumes. A school for fencing is one of the features of the League.

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A YACHTING ENTHUSIAST.

Among the enthusiastic and intent watchers of last week's international yacht races was Melbourne McDowell. His uncle is the captain of the swift *Monmouth* and from her pilot house he saw all that was to be seen.

Mr. McDowell is something of a seadog himself. He is one of the most devoted of yachtsmen in the Cape Cod waters, and last Summer he spent a good portion of his time with a rope and a tiller in his hand.

"I am thinking more about my new boat than about Mrs. McDowell's new play by Sardou," said he the other day. "I have just signed a contract with the best builder of Cape Cod 'cats' to complete by next June a twenty-five footer, whose breadth will be thirteen feet, which will draw twenty-two inches and which will carry a weight of twenty-five hundred pounds on her centre-board.

"The boat is to be built after my own design, and if she beats *Nancy Hanks*, which is the fastest boat of her class on the New England coast, the builder is to get a premium amounting to double her original cost. That ought to be an incentive, don't you think?"

Mr. McDowell has decided to christen the new boat the *Fanny D.* He has already won several prizes in races around Plymouth with the boat he sailed last Summer.

Fanny Davenport left for 'Frisco on Sunday. She is to play three weeks there. The railroad fares of her organization out and back amount to more than $8,000. Manager Ben Stern left in advance last Friday. Miss Davenport will open with Cleopatra. Should a change of bill be necessary during the engagement, La Tosca and Fedora will be put on.

NOT A BRIGHT OUTLOOK.

Morris Doblin, treasurer of the Charles Dickson company, writes to THE MIRROR as follows:

"We have just completed the Crawford circuit and our business—so we are assured by local managers—was in every instance far ahead of any other company playing the respective houses this season. But it was not by any means big. There is no use denying the fact that there is a very discouraging state of affairs, and I think it no more than just to other attractions to state the true condition. None but standard attractions can survive this season unless things change very radically.

"Our new play, Admitted to the Bar, has made a phenomenal hit, both in St. Louis and St. Joseph, where we played it. Mr. Dickson received personal compliments from the newspaper fraternity. Mr. Knight, managing editor of the St. Joseph *Herald* requested a personal introduction, and he and his staff called upon Mr. Dickson after the second act and congratulated him upon his play, his company, and his personal work."

A COUSIN OF DUNRAVEN.

Lavinia Shannon, the young actress, at present playing Julie Seymour in Augustus Pitou's Power of the Press company, is a cousin of the Earl of Dunraven, owner of the *Valkyrie*. She is also the grand-niece of the Marquis of Thomond. Her uncle, Pierce Shannon, and Jefferson Davis, ex-President of the Southern Confederacy, married the daughters of Zachary Taylor, ex-President of the United States. Her father, Joseph R. Shannon, was a millionaire steamboat owner previously to and during the civil war, being the sole owner of the People's line of steamers, plying between New Orleans and St. Louis. Miss Shannon was born in New Orleans, and was graduated at the Convent of the Visitation, Washington, D. C. As an actress she has been very successful.

PITOU'S REVIVAL OF STRUCK OIL.

"I am now booking time for the revival I shall make of 'Jimmy' Williamson's old-time success, Struck Oil," said Augustus Pitou to a MIRROR reporter. "I shall tour it next season with a well-known character actor and soubrette in the leading roles. I may produce it this season.

"I consider myself in great luck to secure it. It has never failed to draw lots of money. In Australia it is produced almost annually by Mr. Williamson.

"I shall make a feature of the sensational scene in which a crazy man falls fifty feet from a cliff."

TROUBLING IRVING'S STAGE HANDS.

The Stage Mechanics' Union is contending again, this time in Chicago, that Henry Irving is using alien labor contrary to the laws of the United States. Mr. Irving has with him a number of helpers from his London theatre who work the scenery of his plays, and it is contended by the Stage Mechanics' Union that these men should be sent back to England. The United States District Attorney has taken no action.

ROSENQUEST TO STAR FERGUSON.

J. Wesley Rosenquest has signed a five years' contract with Barney Ferguson to star that comedian. Mr. Ferguson will play in both of Mr. Rosenquest's New York theatres next season in a new piece called McCarty's Masquerade. He will also appear in Duffy's Blunders. Several European novelties will be engaged by Mr. Rosenquest for these productions. J. E. Ackerman has been secured to go in advance of the company.

GOSSIP.

As was published in THE MIRROR, Wilfred Clarke and Beaumont Smith will sever their relations as joint stars, the separation taking effect on Saturday. Mr. Smith will go out next season with a new play.

Charles P. Morrison is manager and Harry W. Seamon advance manager of M. B. Leavitt's Western Spider and Fly company.

Ed. Van Veghten has signed with Rich and Van Osten, for their Boston Ideal company, and joined that organization on Saturday at Columbus, O.

Manager George B. Bunnell is enjoying a three weeks' visit to the World's Fair.

After this month Joseph Whiting will take Louis Aldrich's place and Stuart Clarke will succeed David Davies in The Senator.

Laurent Howard has sold his interest in the People's Theatre, Williamsburg, to George Sloan and Adam Kessel, and will become manager of the Lee Avenue Academy of Music.

The opera season in this city will open on Nov. 27 with Gounod's Romeo et Juliette, in which Jean de Reszke will make his reappearance as Romeo. On the second evening Cavalleria Rusticana and Philemon et Baucis will be the bill. Mme. Calvé first appearing before a New York audience in the former work. The third performance will be Ambroise Thomas' Hamlet, in which Melba will make her American debut.

Kitty Cheatham will begin her tour in June on Oct. 16 at the Detroit Opera House.

It is said that Duncan B. Harrison and Harry Lee are on the lookout for each other.

The Fay Templeton Opera company in Madame Favart is singing in Baltimore this week. Last week it had excellent business at the Park Theatre, Brooklyn. As Madame Favart, a street singer, a grande dame, and Venus rising from the sea, Miss Templeton is called upon to show her versatility. Her acting is extremely clever and her singing agreeable. Annie Myers, Richard Carroll, and Alf. C. Wheelan are also well cast.

Stephen Fiske is a conspicuous member of the editorial staff of *Hallo*, the new comic weekly. Associated with him are Baron De Grimm, Alfred Thompson, B. B. Valentine, Oakey Hall and other brilliant men. Like *Puck* this journal first established a German edition. The new-comer gives every evidence of success from the start. It is sold for half the price of the other papers of its class, and it is, therefore, worth double the price.

The feature of Blue Jeans this season is Anna Belmont's acting in the part of June. Miss Belmont has brought original methods into play, and her impersonation is in no sense a copy, while it is quite as effective as the interpretations given by her predecessors. Last week at the People's Theatre Miss Belmont won hearty approbation from her audiences.

According to reports, Bessie Bonehill has made both an artistic and a pecuniary success in W. R. Seeley's musical comedy, Playmates. Miss Bonehill is in Toronto this week. Her New York engagement will open at the Park Theatre on Nov. 13.

Bebe Vining in The New South is singing a pretty song called "The Sweetheart of All the Year," which was written by Leila France McDermott, of San Francisco.

Walter S. Hale, of Julia Marlowe's support, has met with pronounced critical favor in the roles of Orlando and Romeo, recently acted by him for the first time. Mr. Hale is a studious, talented, and ambitious actor. He has sought the widest experience he could find during the past few years, and the result is that he is developing rapidly into an actor of sterling merit.

W. O. Edmunds, business manager for John Griffin's Faust company, writes from Louisville to THE MIRROR to say that that organization has not closed, as has been reported, but has just finished a successful engagement in Louisville, and will fill all dates and obligations. "The company was closed for two weeks," says Mr. Edmunds, "on account of the conduct of E. H. Neal, the late manager; but it is at work again, and the season is booked solid."

Mr. and Mrs. Charles J. Bell (Eleanor Lane) say that there seems to be a general impression that they are still with the Coghlans. This has already lost them several good engagements, and so they wish to have it known that they are entirely "at liberty."

Mr. and Mrs. Arling Shaeffer (Jennie Kimball) who were married recently announce that they will be "at home" in Philadelphia on May 1, 1894.

Miles and Caldwell have shown excellent judgment in securing for The Actors' Holiday the Gotham City Quartette, composed of Edward A. Lang, Harry E. Fairbanks, Thomas H. Humphreys, and J. C. Marshall. They are not only good singers but clever actors as well.

Eugene Cowles, of The Bostonians, has been entertaining his father and mother in this city.

5TH AVE. THEATRE STAGE SCHOOL.

☞ Manager H. C. Miner's Fifth Avenue Theatre School of Acting is the most practical and thorough training school for the stage in New York. All instruction is given on the splendidly equipped stage of the theatre. Charles Leonard Fletcher, the well-known instructor and stage director, conducts the school. Pupils appear in public frequently. The first performance occurs on the 15th inst. Circulars and terms on application.

Star—The Second Mrs. Tanqueray.

Play in four acts by A. W. Pinero. Produced Oct. 9.

Mr. Tanqueray	W. H. Kendal
Cayley Drummle	J. E. Dodson
Frank Misquith, Q. C., M. P.	James East
Dr. Jayne	George H. Gray
Captain Ardale	Oscar Adye
Sir George Orreyd	G. P. Huntley
Morse	H. Deane
Ellean	Annie Irish
Mrs. Cortelyon	Miss F. Talbot
Lady Orreyd	Nellie Campbell
Paula	Mrs. Kendal

It was an expectant, numerous, but not especially "swell" audience that witnessed the American première of The Second Mrs. Tanqueray at the Star Theatre last evening. It was an audience that knew and liked and warmly welcomed the Kendals. But it was not an audience that took Mr. Pinero's alleged social study in an especially serious mood, or found in it even a modicum of the grounds either for thoughtful analysis or for moral offence that foreign onslaughts and foreign expositions had led us to expect. On the contrary, the spectators were moved to laughter oftener than they were shocked, or stirred out of their customary postprandial playhouse attitude.

The fears inspired by Mr. Clement Scott's mental convulsions over this play were quite needless. The Second Mrs. Tanqueray is not particularly pleasant, but it is not original enough or strong enough or brilliant enough to do a particle of harm either to the Young Person or to any one else.

Better plays and deeper plays on similar subjects have been written by Dumas and Augier—plays that if noxious at least had the merit of truth. Mr. Pinero's play makes a false start and leads to a false conclusion. It is unreal from first to last, and such skill as it exhibits is purely theatrical and technical.

Briefly described, the plot of this play concerns the marriage of Aubrey Tanqueray, a widower well on in years, to Paula, an adventuress with an extremely shady past. Tanqueray, who lives in chambers in London, has a daughter named Ellean, who is at school in Ireland. Tanqueray knows Paula's infamous character, and knows that she has been the mistress of several men. He has not even the excuse of loving her madly or of being infatuated with her mature and second-hand charms. He simply advances the tenuous reason that he wishes to give her an opportunity to live a decent life. Late in the evening in his rooms this peculiar man is discussing the probabilities of her reformation with a friend, Cayley Drummle, when Paula gives evidence that as a *fiancée* she is no different from her former self by making him a visit.

The marriage has taken place when the second act is reached. Mr. and Mrs. Tanqueray are now domiciled at their country house. Mrs. Tanqueray, whose career is notorious, is not visited or recognized by the gentry of the neighborhood. Ellean Tanqueray returns to her home from the Irish convent school, whereupon Mrs. Cortelyon takes the young girl away to Paris.

Unable to obtain a *status* for herself among persons of any social standing, Mrs. Tanqueray invites to her home a woman of her own sort, who has also caught a wealthy husband. Ellean comes back from France, accompanied by Captain Hugh Ardale, who has inspired love in her heart. Ardale discovers in Ellean's stepmother the woman who had been his mistress formerly. Paula goes to her room, locks the door, and commits suicide.

It will be seen, from this brief résumé of the story, that Aubrey Tanqueray is a middle-aged ass. More than that, he is a brute, for the man who will voluntarily bring his innocent daughter into intimate domestic relations with the cast-off mistress of a wide circle of men, is a blackguard.

The play fails to be convincing for the reason that Tanqueray's queer choice of a wife is fatuous. He offers no adequate motive for taking Paula on those terms. He tells his friend that he is "alone" and indulges in mawkish philosophy and sentiment by turns concerning the woman's moral possibilities. From this we are to suppose that when a man in middle life feels lonely he must marry a prostitute, even although before the ceremony she tells him that she would about as soon sustain immoral relations with him as not. Love, that sanctifies nearly everything in human experience, is not present in the heart of either this silly man or this vicious woman. And Tanqueray nobly deserves what follows.

The play is not acted by the Kendals and their company with much finesse. Mr. Kendal ambled through the part of Tanqueray last evening, giving little light or shade to it.

Mrs. Kendal exaggerated Paula's vulgarity quite unnecessarily. The role does not call for the rude and superficial treatment that she bestowed upon it. Her best acting was done in the scene where Paula describes and illustrates the bore of respectability.

Both Mr. and Mrs. Kendal were welcomed cordially and applauded discreetly. There was genuine applause and plenty of it, although an annoying and boisterous claque cast some doubt upon the real temper of the house. It was noteworthy that Mrs. Kendal "played for laughs" most of the evening. She gave Paula a distinctly comic aspect that Mr. Pinero does not seem to have intended.

Of the cast, Mr. Dodson deserves commendation. The others were mere lay figures.

Harrigan's—The Woollen Stocking.

A new play by Edward Harrigan. Produced Oct. 9.

Larry McLarney	Edward Harrigan
Cool Clinker	John Wild
Col. August Hoffmeyer	Joseph Sparks
Isidore Rosenstein	James B. Radcliffe
Cornelius Callahan	Harry Fisher
Old Pop Geoghen	George Merritt
Paddy Dempsey	Edward Mack
Bob Silvers	Charles Sturges
Mary Doyle	Charles F. McCarthy
Judge Phineas Fennessy	Charles Coffey
Dick Callahan	Harry W. Wright
Birdsall Birdseye	William West
Bisseretta Sicamore	John Decker
Al. Huggins	Richard Quilter
Joan McFadden	Dan Burke
Albertina Lovegood	Hattie Moore
Nellie Dempsey	Emma Pollock
Lena Hoffmeyer	Fannie Batcheider
Henrietta Wolfenstein	Marjorie Teal
Rachel Wolfenstein	Mildred St. Pierre
Honora Hickey	Mrs. Annie Yeamans

Edward Harrigan tried on his new Woollen Stocking for the first time last night. A jubilant audience watched its unravelling. The Woollen Stocking is parti-colored. The bright and sombre are twisted together. The contrasts are effective.

It is now too large. Mr. Harrigan should—and he undoubtedly will reknit it somewhat—pull the stitches closer together and skip some of them.

But its scenes and incidents are diversified, interesting, and frequently funny. Dave Braham offers six new and original musical compositions. They are all spirited, quaint, and catchy. "Little Daughter Nell," "The Sunny Side of Thompson Street," and a march will soon be played on barrel organs.

The piece gets its title from the Woollen Stocking coal mine in Pennsylvania. Previously to the beginning of the action Paddy Dempsey saved the mine owner from death and was rewarded on the latter's death by falling heir to the property.

Dempsey lost the deed, he becomes blind, and falls upon hard lines. He becomes a beggar in New York, assisted by Nellie, his daughter, who sings songs for a living, evidently without the knowledge of the Gerry Society.

Cornelius Callahan has got possession of the coal mine in the meantime. His son Dick falls in love with Nellie.

Larry McLarney, the boss stevedore and the hero of the play, learning Dempsey's story, sets out to recover his property and to help the young people to the fulfillment of love's young dream. McLarney is a suitor of the Widow Hickey, a G. A. R. veteran's widow and the keeper of a hotel. It is of these simple materials that the plot is made.

The scenes are all local, of course. They include Hickey's Hotel on the river front; Hoffmeyer's Hotel and Concert Garden; McLarney's stable; the Jewish quarter in Hester Street; and Miss Lovegood's parlors.

Mr. Harrigan's grasp of the character of McLarney was firm. He was, as usual, the beneficent angel in disguise to the life.

John Wild's Cool Clinker is another hilarious darkey for his ethiopian galaxy. Mrs. Yeamans made love with rare diplomacy.

Fannie Batcheider is beautifully gowned. The stage was heaped with floral pieces upon her first entrance. Her acting has gained much in ease and finish.

Emma Pollock is a winsome and ingenious Nellie. She sang "Little Daughter Nellie" half-a-dozen times in response to applause.

Radcliffe, Fisher, McCarthy, West and the other favorites are prominently cast. Harry C. Wright, a newcomer, should develop into a good juvenile man for the company.

Daly's—Peaceful Valley.

An original play in three acts. Edward G. Kidder. Produced Oct. 9.

Hosea Howe	Sol Smith Russell
Jack Farquhar	Orrin Johnson
Ward Andrews	Lauren Rees
Leonard Rand	J. F. Brien
Jotham Ford	Alfred Hudson
Charley Rand	Charles Jackson
Wilcox	Stewart Allen
Virgie Rand	Minnie Radcliffe
Niobe Farquhar	Annie Blanche
Phyllis Howe	Marion Lester
Martha Howe	Kate Blanche

The scenes of Peaceful Valley are laid among the mountains of Vermont. The story centres around the love and ambition of a New England lad. It deals with his grief at his sister's downfall, the deceptions he is required to resort to to keep all knowledge of the sister's betrayal from his mother. It shows how he works his way through college by hiring himself out as a waiter in a Summer hotel where he falls in love with a city girl. Subsequent developments show how he endeavors to remain a Christian and live up to religious precepts under the strongest kind of temptation, and how he maintains his manhood and finally triumphs over all difficulties that beset his path. The plot contains a strong humorous element of side issues.

The piece abounds in bright dialogue. Although the author wrote with a view to giving Sol Smith Russell a strong character part, the interest in the plot is sustained throughout.

Mr. Russell's acting as Hosea Howe, the eccentric Vermont boy, was very effective in the main. His character work is frequently exaggerated, and the long pauses he indulges in are at times effective and occasionally quite tedious. He is a true comedian, however, in one respect. He is able to call forth a laugh without resorting to horseplay and buffoonery.

Of his support Orrin Johnson did some good acting as Jack Farquhar, and Annie Blanche proved a taking ingénue as Niobe Farquhar. Minnie Radcliffe proved comely and competent as Virgie Rand. Lauren Rees as Ward Andrews, J. F. Brien as Leonard Rand, Alfred Hudson as Jotham Ford, Charles Jackson as Charley Rand, Marion Lester as Phyllis Howe, and Kate Blanche as Martha Howe all gave satisfaction.

Garden—Cavalleria Rusticana.

Perhaps no opera—certainly no minor opera—ever leaped into rapid fame so curiously quick as the Cavalleria Rusticana of Mascagni. It has gone round the world like the flash of an electric cable. Only a year or two ago it was being played in every Italian town where there was a playhouse, and it is a notable fact that it was given in the United States before it had been heard in London or Paris.

Now we have it again at the Garden Theatre by the Hinrichs Grand Opera company. Madame Rita Elandi made her first appearance in this city as Santuzza and sang the fervent music of the role with spirit and a true appreciation of its dramatic character. Her voice is bright and firm in *timbre*, of considerable range and unlike many prima donnas she acts with intelligence, and in certain passages of the opera with impassioned force and conviction.

Signor A. L. Guille was the Turiddu, which he both sang and acted admirably. His drinking song being given with such *entrain* and dash that it was vociferously encored by a full and fashionable audience.

Katherine Fleming was agreeable and competent as Lola, and Signor Arturo Marescalchi gave a satisfactory and animated rendition of Alfio.

The chorus, considering the troupe is not organized on a large scale, has been well selected, and the band is all that can be desired, the conductor having his performers well in hand and directing his forces with unusual energy. Mascagni himself did not conduct the opera on its first production at Rome with more anxious attention than did the chef d'orchestre at the Garden on Monday night.

The tender strains of the charming melodies with which the work abounds from the rise to the fall of the curtain were given with extreme delicacy and artistic precision. After the impassioned duet between Santuzza and Alfio, enough bouquets were handed across the orchestra to stock a small Broadway floral depot. Madame Elandi is not in the first flush of girlhood, but she fairly looks the character of the Sicilian woman, and her costumes were characteristic and correct. Take it all round, Cavalleria Rusticana scored a success.

The evening's performance concluded with Leoncavallo's Pagliacci, Selma Koert-Kronold sustaining his original character (in this country) of Nedda. Giuseppe Campanari was the Tonio, Perry Averill Sylvio, and Pasquale di Mangeoni was admirably flexible and lissome as Harlequino.

The whole entertainment possesses decided merit, and ought to draw musical New York, especially for that portion of it that are not Wagner mad or who can put up with pleasant melodies apart from grand opera.

Irving Place Theatre.—Die Heimath.

Drama in four acts by Hermann Sudermann. Produced Oct. 9.

Colonel Schwartze	Mathieu Pfeil
Auguste Schwartze	Wilhelmine Schlueter
Magda	Charlotte Durand
Marie	Margarethe Lazar
Lieutenant Wendlowski	Julius Strobl
Pastor Heffterdingk	Carl Taalmann
Dr. von Keller	Hubert Reusch

There was a change of bill at the Irving Place Theatre last evening. Heinrich Sudermann's play Die Heimath was produced there for the first time in America.

The incidents take place in a provincial town of Germany. Colonel Schwartze, a retired army officer, resides in the town with his second wife and Marie, one of his daughters. The elder daughter, Magda, had left her home twelve years previous to the opening of the play, because she refused to marry a Pastor Heffterdingk, the man of her father's choice. She has become a noted singer, and returns for the first time to her native town to sing at a musical festival. She is recognized by her sister, and agrees to remain at home if she is not required to reveal her past.

It finally leaks out that Magda has been betrayed by a Dr. Von Keller. When the father hears of her betrayal, he threatens to kill the doctor. The doctor then agrees to marry Magda if she will keep his former relations with her a secret. She declines the offer of marriage as it would expose her to shame as a mother. Her father is about to shoot her when he is taken with a fit and dies after he has forgiven her.

The curtain goes down as Magda is about to leave her home forever, being overcome with remorse and despair.

The piece has a strong dramatic interest, so far as the story itself is concerned, but the fact that the performance is lacking in what is technically known as "stage business," is likely to prevent the play from obtaining popular acceptance in New York.

Mathieu Pfeil as Schwartze and Wilhelmine Schlueter as Auguste Schwartze, offered capital character sketches. Charlotte Durand proved herself a capable actress in the trying role of Magda, and Margarethe Lazar made the most of her opportunities as Marie. Julius Strobl as Lieutenant Wendlowski, Carl Thalman as Pastor Heffterdingk, and Hubert Reusch as Dr. Von Keller sustained their reputation for artistic work. The acting of the other members of the cast was in keeping with the general excellence of the entire performance.

Broadway.—Erminie.

Erminie has been sung probably by more casts within the last eight years than any other opera. When Mr. Wilson revived it at the Broadway last week, therefore, people put on their thinking caps and filled them with comparisons. The comparisons did not do Mr. Wilson's revival any harm. It is brilliant without being gaudy, gay without being giddy, and sumptuous without being vulgar.

The combination that has brought about the various effects are Richard Barker, the play producer; A. De Novelis, the musical director; Percy Anderson, the designer of the costumes; and Mivert Bibeyran, the ballet master. That is to say, they are the unseen agents. The cast itself is symmetrical and, in the main admirable, whether considered from the vocal or the histrionic standpoint.

Mr. Wilson's Cadeaux is a legitimate stage creation, hugely grotesque, exploorsely funny, replete with comic and significant pantomime and facial expression. Not for a moment does he step out of the picture. On Tuesday the immense audience literally rose to him in his first appearance, and the applause was reinforced by bravos.

Amanda Fabris, the new Erminie, was naturally nervous on Tuesday—what artist is not on a first-night? But as the action advanced, she recovered her self-possession and sang and acted admirably. Her upper notes are decidedly the best. Her rendering of the "Good Night" song is exquisite.

Lulu Glaser as Javotte is everything a soubrette should be—chic, piquante, and, in fine, several other adjectives that indicate what is termed a "Frenchy" performance. The new shepherdess solo Jakobowski has composed for her is full of melody.

Jennie Weathersby as the Princess, William Broderick as Ravennes, John McWade as the Marquis, Cecile Eissing as Cerise, and Bessie Cleveland as Delauney, all strengthen the cast.

Koster and Bial's.—Vaudeville.

Among the new features at Koster and Bial's was the introduction of the Roumanian Band which played selections in the promenade during the evening. This innovation is a decidedly agreeable one.

Harriett Vernon gave several new character impersonations with her customary *aplomb*; Edmee Lescot imitated Paulus; the wonderful Judges performed their acrobatic marvels, Maude St. John sang some songs neatly, and Versailles was repeated with the usual brilliancy.

There were two entirely new acts in the bill, furnished by the Mexican Zamora Family, and Evans and Luxmore, who do musical eccentricities.

Evans and Luxmore gave an exceedingly clever sketch and deserved the hearty encores which they received. The triple trapeze artists, the Zamora Family, held the attention of the audience, and completed their act by a very difficult descent by a silk rope from their trapeze, the effect being heightened by colored lights thrown upon the scene.

Tony Pastor's—Variety.

There is a capital bill at Pastor's this week, where a large audience gathered last night to enjoy it.

The Sisters Jonghmans, who have made themselves great favorites in this city, appeared in their vocal specialties. Sheehan and Sullivan gave their act, "Wash Day in Shanty Town," with laughing success. The genuine Big 4—Smith, Martin, Quinn and Kennedy—provoked hearty mirth. Bonnie Thornton sang several new songs.

Among the other enjoyable features of the programme were: Gus Meehan and Annie Raymond, in a sketch; the Helstons, top-boot dancers; Tanner and Keene, in a comic act; Al. Stenson and Clara Merton, and Dan O'Brien ann Nettie Collins.

Herrmann's—Beau Brummell.

Richard Mansfield's engagement in this city opened auspiciously enough last night.

The initial performance was not in any sense a novelty, Mr. Mansfield reserving his production of The Merchant of Venice until later.

His performance of the old Beau is as finished and artistic as ever, its chief defect being the absence of an appearance of spontaneity. The art to conceal art is seldom found among actors, even among actors of Mr. Mansfield's mental quality.

The support does not call for special mention with the exception of D. H. Harkins' impersonation of the Prince of Wales, and the Mariam Vincent of Beatrice Cameron, both of which are adequate and pleasing performances.

Grand.—The Power of Gold.

Walter Sanford's company appeared before an approving audience at the Grand Opera House last night in the popular English melodrama, The Power of Gold.

The piece bristles with sensational situations and realistic effects. It contains nearly all the elements that go to please the taste of the multitude.

In the cast were John E. Martin, George Turner, Edgar Forrest, George Boyd, Lisle Leigh, Mary Timberman and Gertrude Roberts. Next week, The Midnight Alarm.

Jacobs'.—The Romany Rye.

The Romany Rye, after a rest of a couple of seasons, was presented at Jacobs' on Monday night before a good-sized audience. The company are capable. Frank Losee was a very effective and manly Jack Herne, the Romany Rye. Marion Elmore was very funny as Boskenbett, a boy's part, causing a good deal of mirth. Charlotte Ray made a pretty Gertie Hackett, while Paul Scott gave a clever impersonation of Joe Hackett.

People's.—Across the Potomac.

Augustus Pitou's company presented Across the Potomac at the People's last night, and the play found abundant favor with a very large house. The company is a capable one, the principal parts being in the hands of Boyd Putnam, J. P. Keefe, I. M. Drew, Ameta Bingham, Constance Hamblin, Grace Pierpont, Fanny Gillette, and Julia West.

At Other Houses.

The second and last week of Helene Mora's engagement in Comrades at the Park opened well last night. The piece has been well advertised, and its comic and specialty features are enjoyed.

Liberty Hall's run at the Empire is drawing near its close. The season of the stock company will begin late this month with the production of David Belasco's new play, The Younger Son.

The Prodigal Daughter still pleases large audiences at the American.

1492 retains its box-office supremacy at Palmer's. The business it is doing is the

POSITIVE TOUR OF THE GREAT ACTRESS

AGNES HERNDON

The coming season will witness a distinct departure. Two new exceptionally strong Society Dramas from prominent play writers will be presented. Only first-class houses will be played and no expense spared in production. Managers with open time communicate at once by mail or wire. Address

AGNES HERNDON,

American Theatrical Exchange, 1180 Broadway, New York.

NOTE TO MANAGERS.

My health being fully restored, I will positively commence my season not later than the first week in November. A. H.

largest in the history of the house. Mr. Rice adds new features from time to time. He sleeps on a success.

Sheridan is attracting fashionable houses to the Lyceum, and Mr. Sothern's admirers continue to applaud him in the title-role.

A Trip to Mars is still a strong card at Niblo's, whose old rafters ring nightly with the laughter and applause evoked by the Lilliputians.

In Mizzoura and Nat Goodwin prosper at the Fifth Avenue.

The Golden Wedding has failed to please the critical, but it is amusing the audience at the Bijou.

Charley's Aunt is a big go at the Standard, where crowds have attended, and where the advance sales are heavy.

The Corncracker will be produced at the Fourteenth Street to-night (Tuesday).

The company at the Imperial Music Hall this week offers an excellent vaudeville bill. It includes John R. Harty, the juggling waiter; Al. Reeves, comedian; John and Lottie Burton, in a Southern sketch; Boram and Vani, vanishing demons; John W. Myers, the baritone; the Figaros, Sherman and Morrisy, the Weston Brothers, Josie Gahan, Evans and Huffman and Joe Flynn.

THE BROOKLYN THEATRES.

Amphion.—Fritz in Prosperity.

Fritz in Prosperity was produced last night before a large audience at the Amphion Theatre. J. K. Emmet assumed the title role, and was ably supported by Emily Lytton, Fanny Denham Rouse, Blanche Weaver, Edith Evelyn, Charles Bowser, Eugene Sanger, B. P. Graham, and others. Chauncey Olcott in Mavourneen next week.

Lee Avenue.—East Lynne.

East Lynne was revived at the Lee Avenue Academy of Music last night before a good house. Ethel Fuller appeared as Lady Isabel and Madame Vine. "A Poem Without Words," a dance, was given by Adgie Castillo, assisted by a troupe of Mexican dancers.

New Empire.—Uncle Tom's Cabin.

Peter Jackson, the pugilist, played the leading part in Uncle Tom's Cabin last night at the New Empire, and between the first and second bouts had a three-round bout with Joe Choynski. "Parson" Davies is managing the play, the scenery in which is appropriate. Next week, The House with Green Blinds.

Novelty.—Dan'l Sully's New Corner Grocery.

The Novelty had for its attraction last night Dan'l Sully's New Corner Grocery, and a crowded and enthusiastic house saw that well-known player do credit to the character of Michael Nolan, and Mrs. Sully as Mrs. Nolan. Will Mandeville as Lawyer Rapp is the comedian of the play, and Collin Varrey played the part of Henry Budweiser. Next week, Rambler from Clare.

Park.—Julius Cæsar.

Frederick Warde and Louis James had a good house at the Park Theatre last night, where they presented Julius Cæsar. Mr. Warde assumed the role of Mark Antony and Mr. James that of Brutus. On Wednesday night Virginius will be given with Mr. James as Appius Claudius and Mr. Warde in the title role. Othello and The Lion's Mouth will be given during the week. Next week, Across the Potomac.

Columbia.—Robin Hood.

The Bostonians began a second week's engagement at the Columbia in Robin Hood last night. The demand for seats for this opera has been unprecedented, although it has been heard in the city before. Americans Abroad is announced for next week.

Grand Opera House.—The County Fair.

The County Fair was greeted last night by an overflowing house. The racing scene awoke the usual enthusiasm. Fritz in Prosperity next week.

THE NEW MANAGER.

James S. Lederer is spending a few days in town. He will rejoin his company at Worcester. He asserts that his stars, Henshaw and Ten Broeck, and that their New Nabobs company have made a big success of the new piece.

The author, William Gill, of Adonis and Old Jed Prouty fame, has given the two principals the best parts they have ever essayed, and Mr. Lederer is very enthusiastic over the manner in which they portray them.

"Sam Collins," says Mr. Lederer, "has also made the hit of his life as Barnaby Potter, the confidential clerk of Howell J. Dodge, which latter role Mr. Henshaw impersonates. May Jordan and Edith Newton as the soubrette and prima donna respectively, are also proving eminently satisfactory."

DAN DALY RETURNS CITY DIRECTORY.

Dan Daly has been re-engaged for The City Directory company. Last week he gave notice that he would resign from The Golden Wedding company.

THE S. P. C. C. ERRS.

The Gerry Society, with numerous initials, known in other parts of the State as the Humane Society, held a State convention in Rochester last week. Mr. Gerry, perhaps, for the first time in its history, was represented by a long letter instead of being present in person, it being presumed, admirable sportsman that he is, that he preferred the pleasures and excitements of the international yacht race to the dry proceedings of the congregated delegates in whose faithfulness he has every confidence.

In his letter to the Convention Mr. Gerry urged vigilance in administering the law against stage children, and with fine irony he called attention to the work of the late Legislature in upholding "the barrier which the wisdom of the people of this State has erected for the protection of children of tender years" from stage influences. Those who understand the real facts as to the present law must smile at this, although it is not a matter that usually begets mirth.

But, zealously inclined to carry out his behests, some of the delegates to the Rochester Convention overshot the Gerry mark. One of them offered this resolution:

Resolved, That we recommend all members of societies for the prevention of cruelty to children to exert their influence against the practice of employing children under the age of sixteen at church fairs and festivals held in the evening.

It is doubtful if Mr. Gerry himself had he been present, could have carried this resolve without friction. In his absence, it excited discussion, and it did not pass, although many present wished that it might. It is an example of the absurd lengths to which the Gerry idea may go, and it indicates that sooner or later this arbitrary society will by its own acts so involve itself in ridicule as to bring down public condemnation of its fanatic opposition to the proper performances of stage children.

It is to be presumed that parents, and not any self-constituted convention of Mr. Gerry's agents, consider themselves competent to decide as to the attendance of their children upon church and other entertainments. The impudence of this Convention—or of the part of it that framed the above resolution—is astounding, and it will be resented by the very persons with whom the Gerryites seek to curry favor.

CASINO MATTERS.

There is no theatre in New York—save, perhaps, the Grand Opera House for a period some years ago when Gould and Fisk used it as headquarters for gigantic railroad manipulation, and for their personal controversy—that has any history to equal for liveliness and excitement that of the Casino during the past ten days. Pathos, humor, despair, hope, expectancy, disappointment—all have been seen and felt there during the past few days, and meantime comic opera has been on the boards. Backers have backed, and again came to the front; new angels have been discovered only to take wings; Business Manager Barton has been discharged by Sydney Rosenfeld, who afterward sought entry into Mr. Barton's private office with a jimmy; and Mr. Rosenfeld has been knocked down by a reporter to whom he refused to give news; the members of The Rainmaker of Syria company have sung and acted in intervals, and clamored for money; the public has not contributed much for their relief; and chaos has ruled with hope ever in the ascendant, among the hopers being Canary and Lederer, who would like to get the stage earlier than arranged for in order to start Lillian Russell in the new opera, Princess Nicotine. As the new reporter says, "the end is not yet." But it may be soon.

HERRMANN EXPLAINS.

Professor A. Herrmann in a letter to The Mirror correcting details of a statement made with reference to Herrmann's Theatre, says that the troubles referred to arose simply on a question of poor business done by poor attractions that could not draw money, and not from anything relating to the theatre property itself. The failures at the house had been made by lessees who could not fulfil their contract. Professor Herrmann continues: "As I am entirely out of speculations, and the theatre is the property of Mrs. Herrmann, she rents the same to attractions. In justice to me I hope that in future The Mirror will inform itself correctly, as I know that it is anxious to print only truthful and reliable matter." Professor Herrmann says that Howe and Hummel, holding power of attorney from Mrs. Herrmann, closed up the Mrs. Tom Thumb company for not fulfilling their agreement.

SIXED IDENTITIES.

E. M. Gotthold, business manager of The Pay Train, tells an amusing experience in an Eastern town of 21,000 population. He thought the manager of a handsome theatre in this town would be posted on matters theatrical. The manager disputed Mr. Gotthold as to the whereabouts of Carver, in The Scout, and said: "Why, I have Paul Kauvar booked here for Saturday night, but I don't know what he plays." And the manager pronounced Kauvar as though it were Carver.

A TOUR CANCELED.

On Sunday W. H. Chisholm finally decided not to take out The Man About Town this season.

"I have been advised by many managers with whom the company was booked that it would be tempting providence to put out a new piece which naturally would have to play many one night stands. They say that in the present state of business there would be no money in it either for them or for me.

"I have accordingly canceled my dates, and notified the people engaged. I have already invested a good deal of money in printing, scenery, and other details but I do not regret it, since I shall insure myself against further losses. I intend to settle all outstanding claims this week.

"Next season I mean to star my wife, Dorothy Daffron, in a new play. For this year I shall look for a position as business manager."

MISSED THE TRAIN.

Manager Will Ellsler wired from Baltimore to the Chesapeake and Ohio Railroad authorities to hold a train at Washington for Staunton, Va., for ten minutes in order that Effie Ellsler's company might fill an engagement in the latter place. The train did not wait for the company, and consequently one night of the three at Staunton was lost.

REJOINS HER HUSBAND.

Dolly Nobles will join her husband's company at Kansas City next Monday, and for the rest of the season she will play the flower-girl in The Phœnix. Mrs. Nobles has resigned her position in the support of Charles Dickson, to take effect next Saturday.

CUES.

Max Godenrath, of the Schiller Theatre, Chicago, who was injured in the railroad accident in which Manager Temple was killed, is rapidly improving and will soon be out.

Clyde Fitch returned to New York on Saturday on the *New York*.

Palma Morris has been engaged by Fay Templeton for her support.

On Saturday Johnstone Bennett sailed for Europe on *La Bretagne*. She will spend the Winter in Paris and return in the Spring.

W. H. Power recited "The Battle of Fontenoy" at the performance of Glen-da-Lough on Sept. 29, in Boston at the request of a body of members of the Ancient Order of Hibernians who were present.

Rumor has it that Marie Burroughs is to star next season under the management of A. M. Palmer.

L. N. Parker has written for E. S. Willard a story based on the love of Sir Launcelot and Guinevere.

Mrs. Emma V. Sheridan-Frye has returned from her Summer cottage at Deer Isle, Me.

Arrangements have been practically completed by which America will be taken to Boston for an all Winter run. The intention is to take the great Mechanics' Building, equip it with stage and seats, as has been done for years, when Abbey, Schoeffel and Grau have produced grand operas there.

At the Criterion, Chicago, recently there was a Swedish performance and the leading man's name was Pfeil. He had many friends in front and they desired to testify their appreciation of his good work, so after the first act they yelled "Pfeil! Pfeil!" Half the audience thought they said "Fire!" and made for the doors.

E. E. Basye, manager of Sadie Hasson, writes from Evansville, Ind.: "We have just closed a four-nights' engagement at the People's here to very satisfactory business. The Sunday opening was to the capacity of the house. The People's and the Grand are under one management, and I can assure combination managers that no discrimination is made in favor of either house. Both theatres, in my opinion, are carefully and conscientiously looked after by Venemann and Groves."

The receipts of Charley's Aunt at the second performance in the Standard Theatre were $1,132.

Verner Clarges, who had signed with Minnie Seligman, is at liberty owing to Miss Seligman's abandonment of her starring tour.

W. C. Masson has signed with Paradise Flats.

J. E. Toole in Killarney and The Rhine opened at Elizabeth, N. J., on Saturday night to a packed house. Library Hall, in that city, is now under the management of Drake's Band, and is being pushed enterprisingly. W. M. Drake, the manager, says that he has many attractions booked.

Edwin De Coursey, one of the managers of Arthur Deming's Minstrels, underwent a surgical operation in Saratoga last week. He is confined to his bed, but his recovery is hoped for.

A contract has been let to a Grand Rapids firm to seat the new Empire Theatre at Quincy, Ill., with exactly the same kind of seats that are to be used in Abbey's new theatre on Broadway. The chair is of new design, and is known as the "Abbey."

Barry O'Neil, the Irish singing comedian, who was formerly the leading support of Sadie Scanlan, has purchased from Manager Martin Hanley, of Harrigan's Theatre, New York city, the play Irish Inspiration, in which he will star next season under the management of Charles A. Miller. The piece is the work of Howard P. Taylor. It will be remembered that a year or so ago it was tried at the People's Theatre, where it was well received. Manager Miller promises a strong company, and will duplicate the scenery utilized in the original production.

The suit of S. Goodfriend against Evans and Hoey, based on a claim for $85 for press work, has been settled by the defendants paying nearly the full amount.

Agnes Herndon has fully recovered from her long illness, and will resume her tour the first week in November. Miss Herndon announces that she will be seen only in first-class houses, and she will devote attention to the larger cities. Several new and strong plays have been written for her. Her printing is to be elaborate. The company to support Miss Herndon will be carefully selected.

Miles and Caldwell last week closed a contract with Charles E. Blaney to rewrite their piece, The Actors' Holiday, to engage one of the strongest casts possible, and to produce it within six weeks under his personal direction. Mr. Blaney is the author of A Railroad Ticket.

A comedy of Newport life, called Commodore Cob, Sah! has been accepted by Nat Goodwin. It was written by Clinton Stuart, Jr.

George Osbourne and Helen Mason (Mrs. Osbourne) have taken the place of McKee Rankin and Kittie Blanchard (Mrs. Rankin) in Mrs. John Drew's company.

Helene Brooks has returned from a short visit to her native New England place, near Double Beach. She has been promised a part in a new production in this city, and naturally holds other offers in abeyance.

In Buffalo, Fred. Stinson, manager for Julia Marlowe, accepted a pug dog for his star as consideration for a matinee ticket. A woman made the proposition, and presented the pug. Mr. Stinson has organized what he terms the Marlowe Kennel Club.

Fanny Davenport is writing a book.

It is said that Richard Mansfield's next new play will be entitled Napoleon Bonaparte.

Eugene Field tendered Henry Irving a luncheon last week at Chicago. Among the guests were Joel Smith Russell, W. H. Crane, Felix Morris, G. H. Yonowine, of Milwaukee; Bram Stoker, Mr. Loveday, Will S. Davis, O. W. Rogers, R. E. Evans, Harry J. Powers, H. H. Kohlsaat.

May Rocke, known by the stage name of Georgia Rush, a member of the Kimball Opera company, and Stephen T. MacMaugh, of Chicago, were married last week.

Jakobowski, composer of Erminie, will sail for England on Saturday.

Gus Kerker heard would-be chorus people for The Princess Nicotine all day Monday at the American Exchange.

Lew Bloom has left the Actor's Holiday company.

Mr. and Mrs. Robert Brown (Miss Coggeswell) have left Walker Whiteside's company.

Ernest A. Foster has joined Marie Wainwright's support.

Captain Swift will be acted at Forepaugh's Theatre in Philadelphia on Oct. 16. Annie Firmin and Samuel Edwards will play leading roles.

Marie Wainwright will produce Augustin Daly's version of Man and Wife in Washington, D. C., on Friday.

Wash T. Melville has gone through the small towns of Pennsylvania with a small repertoire company. Ida Burrows is his leading lady.

Paul Arthur and Robert Hilliard were on Broadway on Monday receiving congratulations on their debut as twin stars in The Nominee in Chicago last week. This week they are at Miner's Newark Theatre.

LETTERS TO THE EDITOR.

A MISTAKE CORRECTED.

DETROIT, Oct. 3, 1893.

To the Editor of the Dramatic Mirror:

SIR.—I have read in your paper that William Faversham played the part of Jefferson Stockton in Kansas City, owing to the fact that Maurice Barrymore had left the company. Your representative must have been mistaken. I played Jefferson Stockton during the Kansas City engagement. Mr. Faversham and Mr. Kent played their original parts.

Yours very sincerely,

CHARLES J. GREENE,
Stage Manager Aristocracy Co.

A CARD FROM WHITAKER AND CROSSLEY.

OWENSBORO, Ky., Oct. 2.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of 8-pt. 30 there appears an article to the effect that Ward and Vokes will star in a piece under the management of George C. Jenks, etc.

We would like to inform managers in general, and Mr. Jenks in particular, that we hold a contract with Ward and Vokes for five years from Sept. 4, 1893, and that said contract will be enforced to the letter.

We are ready to invest $10,000 to make our intended venture a success, but we will not hesitate to spend it in enforcing our contract with these clever performers in case they try to get out of it.

A word to the wise in this case is sufficient.

Respectfully,

WHITAKER AND CROSSLEY,
Managers Ward and Vokes, season 1893-94-95.

BEN HENDRICKS

Who has been STARRING in Ole Olson for the past two years, is open for engagement.

Address this office, or 1740 Madison Avenue, New York.

IN OTHER CITIES.

WASHINGTON, D. C.

The playgoers here has their choice last week of several excellent bills. As a consequence, all the theatres in the city were well patronized; added to this, the weather was admirable. The season is now well under way, and has opened in a highly auspicious manner, both for the public and managers.

Albaugh's had the star attraction of the week in Maude Jansen, who appeared in Delmonico's at Six. Miss Jansen is one of Washington's favorites, and the audiences that greeted her at every performance were enthusiastic in her praise. As Trixie Shackleton, she is vivacious, spirited and clever.

At the National, The Ottoman created no end of mirth, and was enjoyed by large audiences.

At the Academy of Music, Bells resounded in the ears of large audiences. This play has been seen before in Washington, and has been invariably well patronized.

The week's attraction at the Bijou was James A. Reilly in A German Soldier, supported by a capable co.

Next week Marion Manola and John Mason make their first appearance in this city at Albaugh's, presenting Friend Fritz. The 5th being the 200th performance of Friend Fritz, a handsome memento in the shape of a gold enameled sword pin will be presented to every woman attending the opening performance. The manager maintains that this is the first instance on record where a memento made of gold is given to an audience.

Marie Wainwright next week will be seen in four plays, none of which has she hitherto appeared in here. These are The Social Swim, Man and Wife, Camille, and Pron-Pron. She will appear at the Academy.

The next attraction at the National is In Old Kentucky, which is presented for the first time in this city. The star of the play is a Washington girl, Bettina Gerard, who was born in Kentucky, and whose father is General Ordway. As a comic opera singer, Miss Gerard won a deserved reputation, but since appearing in dramatic roles she has evinced a degree of talent her most enthusiastic friends little suspected that she possessed. It is therefore easy to predict that a large attendance will greet her at the National next week.

The next attraction at the Bijou will be Gray and Stephens in Vesper Bells.

At the Lyceum during the past week the French Folly co. has been giving satisfaction in a new comedy burletta entitled, Parisian Frolics. Next week the attraction at this popular theatre will be Weber and Field's Own co.

It is the intention of Edward H. Allen, the new lessee of Albaugh's Grand Opera House, to transform it, especially the interior, into virtually a new house before it is opened for another season's business. New decorations of white and gold, with a largely increased lighting plant, will add wonderfully to the attractiveness of the place. The furnishings will be new throughout, and many conveniences heretofore unknown to the theatregoing people of this city will be introduced. A handsome new drop curtain will relieve the present familiar plush and fringe.

Colonel Buckingham, the popular doorkeeper at Albaugh's, has opened subscriptions for his book of "Theatrical Reminiscences." An important part of this work will be his recollections of the assassination of President Lincoln. Mr. Buckingham having been doorkeeper at the theatre upon that lamentable occasion, he hopes to get President Cleveland's name to head the list. Already subscriptions for the work have been received by letter from prominent theatrical people all over the country, who are among this clever gentleman's friends and admirers.

Miss Mame La Zelle, of this city, has gone to New York to become a member of the co. which is to play The Girls from California, written by Thadeus Stebbins. She takes the part of Daisy in this play, and is to give some of her latest songs and dances.

EDWARD OLDHAM.

PROVIDENCE.

The Power of the Press played to fair houses at the Providence Opera House Sept. 28-30. A Trip to Chinatown filled the house 2-7. Frank Lane was the Weyland Strong, and his work was very effective. Anna Boyd impersonated the widow in a charming manner. The piece was well staged and the cast good. Ramsay Morris Comedy co. 9-11. Clara Morris 12-14.

At Keith's Opera House 2-7 Fanny Rice and a clever co. presented A Jolly Surprise to good houses. The piece was new here and evidently pleased. Miss Rice displayed several beautiful costumes, and her bright and pleasing manner won the favor of all. George R. Edson as David Bradburn had a prominent part and was very amusing in it. Under the City Lamps 9-14.

At Lothrop's Opera House 2-7 Edwin Stanford presented for the first time here the Irish play, The Shamrock, and drew very good houses. Mr. Stanford appeared in the principal role, that of Shell O'Moore, and was exceedingly clever. The members of the stock co. gave good support and the piece was nicely staged. Time Will Tell 9-14.

The Slavery days co. did excellent business at the Westminster 2-7, and gave a performance that was thoroughly enjoyed. Rose Hill co. 9-14.

At the Grand Opera House, Pawtucket, 2-7 a grand scenic production of The Upper Hand was given. The play was in the hands of one of the stock companies with E. P. Sullivan as the star, and was creditably presented. Alone in London will be the attraction 9-14.

George W. Harding is resting at his home in this city.

Al. W. Kealy and Ed. C. Twiss are making a tour of the Lothrop circuit.

"Chang," the Chines giant who travelled with Barnum for fourteen years, is running a hotel in Burrillville, R. I. He is known to the citizens of his native town as Fred A. Bailey. Mr. Bailey has a splendid war record, having served both in the army and navy. For several months he was confined in a Confederate prison.

Sam C. Mott, of Under the City Lamps, was here 4-5.

Frederic W. Ormande, who is a member of one of Lothrop's stock cos., and Susie Gill, the soubrette, were married in Lynn, Mass., Sept. 26.

J. J. Collins, in advance of Ramsay Morris Comedy co., was here for a few hours 4.

The American Band returned from Minneapolis 29, after a very successful engagement at the Exposition.

George W. Purdy, manager of the Fanny Rice co., is an old resident of this city. Several years ago, when roller skating was a fashionable craze, "Professor" Purdy was the observed of all observers at Music Hall.

Manager Frank P. Stone, of Stone and Shaw's Museum, Boston, formerly manager of the Westminster Musee, of this city, visited here 3.

Harold MacDonna, late of the Boston Museum stock co., has joined Lothrop's forces.

HOWARD C. RIPLEY.

NEW ORLEANS.

The heavy rainstorm on Sunday evening, 1, did not dampen the enthusiasm of theatregoers, and consequently all the playhouses were well patronized.

Charles H. Yale's New Devil's Auction opened at the Grand Opera House to a crowded house, and has done a big business during the week. Charles T. Ellis, the German comedian, 8-14; James T. Powers in Walker, London, 15-21.

The St. Charles Theatre is doing a good business with The Soudan 8-9.

The Academy of Music opens its season on 8 with Rose and Charles Coghlan in Diplomacy. The theatre has been entirely renovated, new chairs and interior decoration, and is now one of the prettiest houses in the South.

The French Opera troupe, which is to play for four months at the French Opera House, sailed from Havre, France, 20 Sept. 20, on the steamer *Gascogne* for New York. The co. will be in New Orleans on Oct. 14, and will begin the operatic season with Les Huguenots on 24.

Edward Trau is here ahead of N. S. Wood.

Ben F. Dodson, agent of Sam T. Jack's Creole co., passed through the city last week.

William B. Gross, advance agent for the Coghlans and author of "Europe for $—.—" is in the city.

Frank Cox, the scenic artist, has been doing great work in the South during the past Summer and has big contracts ahead for next season. He has just completed a new $25,000 ground floor theatre at Denison, Texas; remodelled and refurnished the Grand at San Antonio, Texas; built and furnished Austin's Opera House, Effingham, Ill.; new scenery and stage work for Grand at Nashville, opera houses at Waterloo, Ill., Pleasant Hill, Ill., and French Opera House here. He has entirely remodelled and decorated the Academy of Music and rearranged the lobby of the Grand Opera House, New Orleans. He has under contract all the different tableaux to be given by the various mystic societies in the theatres at Mardi Gras.

LAMAR C. QUINTERO.

LOUISVILLE.

Hettie Bernard Chase appeared at Macauley's Sept. 28-30 in Uncle's Darling. Business light. Roland Reed opened to a large house 2 in spite of inclement weather. He presented Innocent as a Lamb throughout the three nights of his engagement. John Drew, in The Masked Ball, will open 5 to assured large business.

The Masonic will be closed until 8, when the Pat Mack's Club open a brief engagement with Billy Rice, the famous ex-minstrel, as the principal performer.

At Harris' Lincoln J. Carter's latest successful scenic production, The Tornado, is attracting large patronage and is receiving favorable mention. The co. is a capable one.

The Bijou's attraction is Ole Olson, which had such success upon the occasion of its last visit. Grimes' Cellar Door 8-14.

City Sports Burlesque Troupe is having the usual large business at the New Buck week commencing 2. In the co. specially deserving of mention are Mlle. Zittella and Crissie Soeridan, the Baretti troupe, Matt Flynn and Sohlke. The concluding burlesque, The King of Sports, compares favorably with others of its kind.

The sale of seats for The Girl I Left Behind Me, which opens at the Auditorium 12, indicates that the engagement will be a profitable one.

Colonel Robert G. Ingersoll will lecture at Macauley's 8 on "Myth and Miracle."

Kathleen Kerrigan, who was here with the Mantell co., was very warmly received. Her improvement is most marked.

The Auditorium management announces Eugene Tompkins' original Black Crook co. for an early appearance.

Adolph Klauber, of this city, is pleasing his friends through his success in a small part in Frohman's co., now playing Liberty Hall in New York.

Emma Vaders is residing quietly here, having entirely recovered from her recent serious indisposition, which impaired her mental powers. Her husband, to whom she was married but a short time since, is completing his medical education at one of the Louisville colleges. Miss Vaders met with a severe accident while playing here several years ago in Jane Coom's co. at what is now the Bijou, then called the Polytechnic. She sued for and recovered damages.

The change mentioned in the management of Harris' in my last letter was simply a temporary affair. The permanent manager selected is Charles O. Bohne, a young man of fine business qualifications, having been engaged in brokerage and banking, and a prominent member of the Commercial Club. He will take formal charge Oct. 4, when the Mayor of the city will make a brief address, and there will be special features on the programme, among others selections, vocal and otherwise, by Signor Ostrella.

CHARLES D. CLARKE.

DETROIT.

At the Detroit Opera House Bronson Howard's Aristocracy was presented for the first time in Detroit on 2 for a week. The same scenery, costumes, and stage embellishments that were used during its run in New York at Palmer's Theatre, were seen here. The co. presenting Aristocracy is under the direction of Al. Hayman and Charles Frohman, and it must be said that it is evenly balanced and perfectly satisfactory in every respect. The cast includes such well-known artists as Wilton Lackaye, Frederic Bond, J. H. Gilmour, S. Miller Kent, J. C. Buckstone, John M. Browne, H. W. Montgomery, Blanche Walsh, Mary Hampton, Helen Tracy, Maud White, Nell Warner, Bruce McRae, Harold Howard, and Josephine Hall. One of the most interesting features of the engagement was the presence of Bronson Howard himself on the opening night, and his particularly graceful response to a call for a speech made by the audience after the third act. Mr. Howard is an old Detroiter, although he has not lived here for many years. His wife is also a Detroiter, and he has always considered this city as his home. Rhea in The Queen of Sheba 9-14.

At the Lyceum Theatre, The Silver King was given for four nights, beginning 2, by a co. headed by Charles Buswin. On 6 and 7 Clara Lipman and Lewis Mann were seen in a three-act comedy called The Laughing Girl. Herrmann 9-11.

At Whitney's, Bessie Bonehill, under the management of I. J. Rosenthal, 2-7, in Playmates, which serves as an excellent medium in which she can display her versatility to the best advantage. She is ably supported by Ward and Vokes, who are in their own way two of the most eccentric comedians ever seen here. Seely and West add to the attraction by introducing in the second act their musical specialties. The other vaudeville parts of this play are of a high order and performed in a creditable manner. The next attraction will be The Police Patrol.

Frank Dietz, manager of Rhea, was in Detroit last week, and states that Rhea's new play, The Queen of Sheba, will be the most elaborate production she has ever brought out in this country.

Mrs. Alice Shaw gives us a whistling matinee at the Detroit Opera House on the afternoon of 6.

Bronson Howard stated before leaving Detroit that Aristocracy as given here was the best presentation of it he had ever seen. F. K. STEARNS.

BUFFALO.

Julia Marlowe opened with The Love Chase at the Academy of Music 2. Miss Marlowe was a lovely figure in the part of Constance, displaying all her maidenly vivacity and grace. Her leading man this year is Henry Jewett, from the Australian theatres. His style is robust, but pleasing. Rose Eytinge made the greatest hit, next to Miss Marlowe. She had an admirable part as Widow Green. The rest of the co. is strong. Miss Marlowe appeared as Juliet twice, and once each as Rosalind and Beatrice. The Academy was crowded during the engagement with fashionable audiences. Miss Marlowe continues to be one of the prime favorites with the Buffalo public. Lady Windermere's Fan, with Virginia Harned as Miss Evelyne 9-14.

Kellar was at the Star 2-4. He played to good business. Thursday night, 5, Kathrine Clemmons opened in A Lady of Venice. The new star made a very favorable impression. The costumes and stage settings were sumptuous. Modjeska will open her season in Mary Stuart, 9, and as Portia in The Merchant of Venice 10.

At the Lyceum Theatre The Diamond Breaker played a return engagement to crowded houses 2-7. Chip o' the Old Block 9-14.

The District Fair was at H. R. Jacobs' Theatre 2-7. Trans Oceanic Specialty co. 9-14.

The Musee Theatre was crowded during the week, the principal attraction being the troupe giving the various national dances of the world.

At Shea's Music Hall pretty Eunice Vance played an engagement previous to joining a road co. for the season, and Mons. Guibal and Mlle. Greville mystified all with their marvellous feats of hypnotism.

Business has improved perceptibly at all the houses, and managers are correspondingly elated. Prospects are bright for a prosperous season all around.

Fashionable theatre parties were numerous during the Marlowe engagement. Miss Marlowe was considerably lionized. She attended several teas, receptions, etc., and was forced to decline invitations to many more.

HARRY HART.

ST. PAUL.

At the Metropolitan Opera House, Henry Irving and Ellen Terry, supported by a great excellence, produced Thomas A. Becket, The Bells, Nance Oldfield, Merchant of Venice, and Louis XI. Sept. 28-30. It was the most notable engagement in this city. The work of Mr. Irving and Miss Terry in their respective roles was simply a revelation to theatregoers. The beautiful scenery, stage settings, appointments and costumes were beyond anything ever seen upon the St. Paul stage. The large attendance of brilliant and representative audiences throughout the engagement was a tribute to these distinguished artists.

Theodore Bollmann's German co. produced L'Arronge's comedy Hasemann's Daughters, Oct. 1 with an excellent cast, to a large and appreciative audience, giving a very commendable performance. Christian Schober, Theodore Bollmann, Martha Newmann, Marie Harding, and Helene Collmer, met with noticeable favor.

Thomas Q. Seabrooke and his large co. of clever people produced The Isle of Champagne, opening to a full house. The opera was finely staged, scenery, settings and costumes brilliant and effective. Mr. Seabrooke as King Pomeroy was very droll, witty and amusing. Evans and Hoey in A Parlor Match 9-14.

GEO. H. COLEMAN.

KANSAS CITY.

Charles Dickson appeared at the Coates Opera House 2-4 in his new play, Admitted to the Bar, and Incog. He was well received by good sized audiences. Admitted to the Bar is his varied abilities well and is a happy blending of clever comedy and pathetic romance. He acquitted himself splendidly in all the shades of character assigned to the leading character. Dolly Nobles as the fiancee was admirable. Thomas A. Wise was excellent as a fat and timid bachelor. Thomas W. Keene and a sterling co. are in Richard III., Othello, and Romeo and Juliet. Robert Mantell 9-14.

Elmer E. Vance's latest success, Patent Applied For, made a success at the Grand Opera House 2-7. The scenery was elaborate and the co. good, and several intensely realistic scenes, such as a combat on a ship which heaved from side to side and almost overturned, and a rescue from drowning in real water, brought forth great applause. A Railroad Ticket 8-14.

The Struggle of Life was finely presented at the New Ninth Street Opera House 2-4 by Walter Sanford's co. The scenery was most elaborate and the acting vigorous and excellent. Business large.

A Turkish Bath proved a drawing attraction at the Gillis 2-7. Waifs of New York 8-14.

FRANK B. WILCOX.

CHARLESTON.

German romance and Irish farce-comedy were the offerings last week. The first was represented by Count Casper, in which Charles T. Ellis appeared to fair business at the Academy of Music Sept. 27. James T. Kelly in McFarlane Dublin 2 drew the largest audience of the season. Kelly made a great hit; Adelaide Randall and Georgie Parker were also well received. The Coghlans 4; Lawrence Hanley 6, 7.

At the Grand Opera House Manager O'Neill will have James T. Powers 6, 7; Spider and Fly 9.

Charlestonians are especially interested in the coming visit of James Powers for the reason that Lillie Eldridge, an old favorite here, will appear with the co. When the Academy of Music was dedicated, in 1865, Lillie Eldridge was leading lady of John T. Ford's co., which opened the building, and read the dedicatory address. Her mother, "Aunt Louisa" Eldridge, likewise appeared in the same co., as did also James O'Neill.

There was quite an influx of advance managers in the city last week. The following representatives were here: William B. Gross, for the Coghlans; John F. Hartley, for Powers; Bury Dasent, representing Hanley and Mart. L. Berry, Spider and Fly.

R. M. SOLOMONS.

MINNEAPOLIS.

Evans and Hoey opened a week's engagement at the Grand Opera House 2 in A Parlor Match to the capacity of the house. The tenth edition of this perennial favorite is replete with new and taking features, first among which is the eccentric dancing of the De Forests. The interest, of course, centered in the two stars who were compelled to respond to several curtain calls.

At the Bijou Opera House The Irish Statesman, with Carroll Johnson in the title role, was given to a fair-sized audience. Both play and co. made an excellent impression. Mr. Johnson sang a number of sweet songs in a very pleasing manner.

The annual benefit of the Minneapolis Press Club will occur at the Lyceum Theatre afternoon of 13. The entertainment will include some of the best things of the attractions in the Twin Cities at that time, members of the following companies having volunteered their services. The Isle of Champagne, Hoss and Hoss, A Parlor Match and Hendrix Hudson.

The receipts for three performances of the Irving-Terry engagement were over $7,000.

F. C. CAMPBELL.

MILWAUKEE.

The Isle of Champagne at the Davidson Sept. 24 opened to a big house but fared badly the rest of the engagement owing to wet weather. Thomas Q. Seabrooke was decidedly pleasing as King Pomery Second, and Elvia Crox bewitching as Diana, their duet in the second and third acts receiving hearty encores. Juliette Corden has a magnific nt voice, under good control and far superior in quality than sopranos usually heard in light opera. The chorus and ballet consist of handsome girls well drilled.

Corinne in Hendrik Hudson enjoyed a prosperous week at the Bijou 1-7. Many new features have been introduced since the piece was seen here last season and the performance as a whole gave satisfaction.

The closing week at the Exposition was one of the largest of a very prosperous season, and Managers Gilpohann and Miller will be able to show a good balance on the right side of their ledger.

E. T. McDONALD.

JERSEY CITY.

Some of the best business done this season at the Academy was during the engagement of Chauncey Olcott in Mavourneen 2-7. Mr. Olcott made a personal success with his sweet singing and clever acting in the part formerly taken by W. J. Scanlan, who was very popular in this city. Spider and Fly 9-14.

The first appearance in Jersey City of Peck's Bad Boy at the Opera House was well received. The specialties are good and every indication points to a successful season for the money-winner under the management of F. P. Wilson. Business was fair on the week. Manager Fleming's Stock co. will produce The Poor of New York 9-14.

Manager Frank Henderson and Mrs. Ettie Henderson have returned from their trip to the World's Fair. Manager Fred. P. Wilson intends putting out a No. 2 Peck's Bad Boy co. in November. L. O. F.

DENVER.

A Texas Steer was presented at the Tabor 2-7. It seems that a 50 schedule of prices has not gone into effect after all at this house; $1.50 was asked for a seat to see Texas Steer just the same as for attractions that are entitled to it. But if the public patronize as it did in this case I suppose it isn't necessary to make a change. A Nutmeg Match 9-14.

There was nobody around the Broadway box-office when I called to find out what was to reopen the house. I've heard that the attraction was Emma Juch.

Stark's Hungarian Orchestra, the crack lot of musicians who delighted Tabor patrons, are playing an engagement at the Rathskeller.

Denver people were pleased to hear of Arling Schaeffer's marriage to Mrs. Jennie Kimball. He lived here for years, and taught mandolin lessons. When Mrs. Kimball brought Corinne to Denver two years ago Mr. Schaeffer was engaged to teach her, as he was a first class instructor on the mandolin and guitar. He is reported to have acted in that capacity ever since. He is about thirty-eight years old.

There is still no prospect of a settlement between the Labor management and the Trades Assembly who took up the cause of the striking stage hands. Things are moving smoother at the house now that the new hands have become somewhat familiar with their duties. Still they are by no means perfect yet, and if a spectacular performance should happen along now I fear there would be some mishaps.

W. P. PEABODY.

SAN FRANCISCO.

SAN FRANCISCO, Oct. 3.

A. the Baldwin Theatre last night Rosina Vokes began a season which will last four weeks. The attendance was only fair. Miss Vokes has been seen here so often, in the same plays that our theatregoers are tired of The Circus Rider, A Pantomime Rehearsal and others equally old, which are announced to be played during the season. Then again, Felix Morris, who is a favorite here, is not in the co., and while Mons. Marius comes heralded as a good comedian, stage manager and play producer, our theatregoers are somewhat coy of new people, especially in roles which have been played to perfection by an acknowledged favorite. The only new play last evening was My Friend Jarlet, which served to introduce C. D. Marius. He did not create as favorable impression as was to be expected after the extended advance notices heralding his appearance. In A Pantomime Rehearsal, he did not come anywhere near the perfection of acting shown by Felix Morris, and while comparison is not criticism, still that is all that can be judged of an actor in such a piece as A Pantomime Rehearsal. Even with a pronounced French accent, which the part of Baron de Rataplan requires, Marius has not the same manner of Morris and in My Friend Jarlet his accent was entirely out of place. Miss Vokes has been too often written about to need further mention in The Circus Rider and The Rehearsal. The other members of her present co. were only fair, not as good as former people, that have appeared with her, although Ffloitt Paget, may distinguish herself in future plays. Next week two new plays are promised—That Lawyer's Fee and Maid Marion. On Monday evening Fanny Davenport appears in a revival of Sardou's Cleopatra.

Katie Emmett appeared at the California last night in the Irish comedy-drama, Killarney, for a week's engagement. The attendance was fairly good, and Miss Emmett and Andrew Mack pleased those present with their acting and singing. Miss Emmett is full of life and has a good conception of how to play a soubrette role. Her co. is a good one, far better than we have seen in many more pretentious shows, and which does her and her manager credit. Next Monday night the melodrama, The Span of Life, will begin a two weeks' season.

Stockwell's opened its Winter season on Sunday night with the new military drama, The Countersign. I am sorry to write that the attendance was not what it should have been. The play is not a particularly good one. It is strong in ideas but poorly carried out, and the authors have missed the chance to present a play which might have made for them a name. The co. were excellent in their several roles, and the scenery was, as usual, very fine. A new comedy (its title yet unannounced) is underlined to follow The Countersign.

Ship Ahoy was finally withdrawn at the Tivoli on Sunday night, the house being crowded to the doors. The opera would have run three weeks more to big houses, but in deference to a number who want a change the management shelved a drawing attraction for something which will not draw as well. Patinitza was put on last night and next Monday evening Planquette's Rip Van Winkle will be produced with Tilla Salinger as Gretchen, and Ferris Hartman as Rip. Pepita is also in preparation.

The Alcazar Theatre reopens its doors on Monday evening next, under the management of McKee Rankin, when a new version of Oliver Twist under the title of Nancy will be presented, with Mrs. McKee Rankin (Kitty Blanchard) in the title role, and a stock co. supporting.

Sells and Rentfrow's Circus opened a nine days' season at Central Park last Saturday night before an audience of 3,000 people. The performance did not begin until after 9 o'clock, as the show met with at least five mishaps during the day, caused by railroad accidents. This show has been particularly unfortunate since its advent in this State, having had several very bad accidents, one of which between Grass Valley and Colfax, causing the loss of life of several their people and a complete wreckage of their entire outfit. The circus is a small one, but good enough for the cheap prices charged, and has been so far very successful.

Last night information came to me that the Grand Opera House in this city will shortly be opened as a permanent place of amusement. Morosco, he who runs a cheap theatre by that name, and who was the first to start that kind of a place of amusement here, has leased the Grand for a period of five years, beginning March, 1893. He intends to still maintain the cheap prices inaugurated by him, and will probably have a few seats at 50 cents each, the body of the house being sold at 10, 20 and 30 cents. Morosco has been extremely fortunate as a manager since he started some few years ago. He has accumulated a snug fortune and now intends to give battle to some of the principal places of amusement here and to cope with them in a star line of attractions. Some three years ago one of our prominent managers, now directing a certain well-paying theatre here, attempted to practice a game exactly the same terms as Morosco has done. James L. Flood and John W. Mackay, the owners of the Grand, positively refused to allow their property to be rented for what they termed cheap shows, although the applicant produced a backing amounting to a quarter of a million of dollars. It is singular that Mr. Morosco has obtained the house, for it certainly will affect the other theatre when he opens it, and will prevent large attractions from coming here, for where is the theatre here that can seat over twenty-five hundred people, and take in the money that Irving, Patti, Bernhardt, and Henderson's American Extravaganza co. did at any other of the present theatres. I am surprised that Al. Hayman did not see the chance and take the Grand. It would have been money in his pocket to have had it under lease, even though it remained closed eight out of the twelve months in the year. People want cheap amusement, and if Morosco has the Grand and gives a fairly good show, he will do the business.

HARRY J. LASK.

INDIANAPOLIS.

At the Grand Opera House The Masked Ball, with John Drew and Maude Adams as leading parts, was produced to splendid houses at advanced prices 2-4. Roland Reed 5-7; Aristocracy 9-11; Digby Bell 12-14. Darkest Russia is booked at English's Opera House 12-14. Grimes' Cellar Door, a farce-comedy, with James B. Mackie as the principal prevaricator, opened to the usual large audience 2. Mr. Mackie has able support in Miss Sanford, who is an attractive and graceful soubrette. A Pretzel 9-11. The Old Soldier 12-14.

McCarthy's Mishaps, with Barney Ferguson in the leading role, opened to a good house at the Empire Theatre 2. The Operator 9-14. G. A. ATKINSON.

CORRESPONDENCE.

ALABAMA.

MOBILE—Theatre (J. Tannenbaum, manager): George A. Rae's Opera co. at popular prices Sept. 25-28 to very good business. The Stowaway 29, 30 to a full upper house with a fair spreading balcony. Charles T. Ellis 6, 7.

SELMA—Academy of Music (Charles G. Long, manager): Yale's New Devil's Auction Sept. 27; S. R. O. Uncle Hiram 6.

BIRMINGHAM—O'Brien's Opera House (Frank P. O'Brien, manager): The Stowaway Sept. 26; fair house. Uncle Hiram 30; fair business.

MONTGOMERY—Theatre (George F. McDonald, manager): Charles H. Yale's New Devil's Auction to a large house Sept. 27. The Stowaway to a fair house 28.—ITEM: One of our old citizens, Mr. John Lott Porter, who has been spending the Summer at Talapoosa, Ga., died there on 26, and was buried here on 29. He was well and favorably known in the profession, and was formerly night clerk in the Merchants' Hotel in this city. He was also in the livery stable business a few years ago. His daughter, Lulu Porter, of this city, now with Hazel Kirke co., was with him when he died, and accompanied his remains to this city.

ARKANSAS.

FORT SMITH—Grand Opera House (S. C. Hunt, manager): Richards and Pringle's Minstrels, with Billy Kersands featured, gave a good performance Sept. 24 to remunerative business.—ITEM: Richards and Pringle were attached before leaving town in a suit brought by a countryman whose arm was broken in a runaway caused by the band parade. They gave bond and got away on time.

LITTLE ROCK—Capital Theatre (C. A. Le Conte manager): Lewis Morrison in Mephisto and Richelieu 2, 3; packed houses.

CALIFORNIA.

SAN JOSE—The Auditorium (Walter Morrison, manager): The theatre was packed Sept. 25 with The Girl I Left Behind Me as the attraction. Surrender at Soudan 30; Katie Emmett 11.

STOCKTON—Yosemite Theatre (S. W. Newell, manager): The Girl I Left Behind Me Sept. 25; large advance sale. Avon (William Elleford, manager): Mary Nanery opened a week's engagement in Queena to S. R. O.

LOS ANGELES—Theatre (H. C. Wyatt, manager): A Nutmeg Match Sept. 25, 26 drew large houses. Urania 27, 28; Katie Emmett 30 to 14.—ITEM: T. C. Campbell, business manager of The Soudan co., is absorbing a little climate for a few days.

COLORADO.

PUEBLO—Grand Opera House (J. W. Lockin, manager): The largest audience that has been in the Grand for months, greeted Katie Emmett in Blarney Sept. 26. Manager Williams says they are playing to big houses everywhere, and at Colorado Springs they had the largest audience that was ever in the theatre. Jane 27, 28.—Columbia Theatre (F. D. Dumont, manager): Lucky Ranch week ending 30 to good business. Shenandoah 2-7.

CONNECTICUT.

NEW HAVEN—Hyperion Theatre (G. B. Bunnell, manager): Across the Potomac Sept. 29, 30; business light. Howard Athenæum and Lottie Collins 2; immense audience. The Sport 4-7; good business.—Grand Opera House (G. B. Bunnell, manager): Russell Brothers' Comedians 26-30; crowded houses. Nothing in variety has surpassed these people here this season. The House with the Green Blinds 2-4; smooth performances and very good business.

MIDDLETOWN—The Middlesex: Across the Potomac 5; small audience. James O'Neil 25.

HARTFORD—Proctor's Opera House (Frank W. Lovell, manager): Louis Aldrich and good co. in The Senator 2 to good business. Lotti Collins and her vaudeville co. 3 to rare business. Donnelly and Girard in The Rainmakers 4; fair house. W. H. Power's 5; James A. Herne 6, 7; William Barry 9 to.—Foot Guard Hall: Uncle Akerstrom, a great favorite in this city, begins a two-weeks' engagement 9.

WILLIMANTIC—Loomer Opera House (J. H. Gray, manager): Paul Kauvar Sept. 30 was excellent and deserving of better patronage.

BRIDGEPORT—Grand Opera House (Belknap and Jennings, managers): Hands Across the Sea had well satisfied audiences 2-4. The Senator 5; fine house.—Park City Theatre (Walter L. Rowland, manager): Blue Jeans 30; big business. Donnelly and Girard put on the best farce-comedy seen this season in The Rainmakers 2.—ITEMS: Lawrence Rees, of Sol Smith Russell's co., is visiting his friends here.—Louis Zemer witnessed The Rainmakers 2, in which his wife, Georgie Hassey, appears.

WATERBURY—Jacques' Opera House: Blue Jeans Sept. 29, good business. Lottie Collins and the Howard Athenæum Specialty co. filled the house 4; delighted audience.

NORWICH—Broadway Theatre (E. L. Dennis, manager): The Golden Wedding Sept. 29; fair house. Across the Potomac, 4, drew a good sized audience.

DELAWARE.

WILMINGTON—Grand Opera House (W. R. Williamson, manager): A Straight Tip Sept. 30. Darkest Russia 2; excellent performances. The Power of Gold 5; good house.—New People's Theatre (J. Leonard Johnson, manager): Mr. Barnes of New York 28-30; good houses. Nibbles' Burlesque 2-4; World Against Her 5-7; Devil's Mine 9, 10.

FLORIDA.

JACKSONVILLE—Park Opera House (F. D. Burbridge, manager): Alabama co. gave exceptionally good performances Sept. 28, 29 to fair houses. McFee of Dublin 4.

GEORGIA.

ATLANTA—The Grand (L. Degive, manager): Lawrence Hanley Sept. 27, 28 in The Player to fair business. Charles T. Ellis 29, 30; poor business; fair performance. Rose and Charles Coghlan in Diplomacy to the largest and most fashionable audiences of the season 2, 3. Spider and Fly 4, 5; loss. T. Kelly 6, 7. James T. Powers 9, 10.—Edgewood Avenue Theatre (H. J. Mathews, manager): Dr. Carver opened week of 2 in The Scout to good business.

WAY CROSS—Way Cross Opera House (W. P. Appleby, manager): W. E. Gorn, architect and expert, has examined the Opera House thoroughly, and declares it perfectly safe and in good condition. The house will be opened for the season, but the opening date has not been decided on.

AUGUSTA—Grand Opera House (S. H. Cohen, manager): Charles T. Ellis Sept. 28 in Count Casper; fair house and performance. Lawrence Hanley in The Player 2. Mr. Hanley was repeatedly called before the curtain. He will return 9.

THOMASVILLE—Opera House (T. L. Spence, manager): Alabama opened the season here 2 to light business, on account of bad weather. Lawrence Hanley 10.—ITEM: Mr. Cahill, of Richmond, Va., is expected to join the Alabama co. at Albany, to take the part of Raymond Page, instead of W. J. Cummings, who broke his leg at Jacksonville, Fla. W. J. Dean, who plays for Mr Armstrong, filled both parts here in a creditable manner.

SAVANNAH—Theatre (T. F. Johnson, manager): Alabama Sept. 25-27; fair business. Matinee 30 for the benefit of the yellow fever sufferers at Brunswick; crowded house. Zeb 28, 29 poor houses; Hilly fairly good. John T. Kelly in McFee of Dublin 4. Lawrence Hanley 4, 5; The Coghlans 6.

ILLINOIS.

ROCKFORD—Opera House (C. C. Jones, manager): Sam T. Jack's Old Age and Youth 25 Sept. 26; good house. The Masked Ball, in spite of a rain storm, pleased a large and appreciative audience 27. By Wits Outwitted canceled date.

LA SALLE—Zimmermann Opera House (F. C. Zimmermann, manager): The Masked Ball 11; Andrews Opera co. 25.

CHAMPAIGN—Walker Opera House (J. W. Mullaney, manager): Sadie Hasson in A Kentucky Girl Sept. 29; large audience. Griffith's Faust 2.

FREEPORT—Germania Opera House (H. J. Weeks, manager): The Wade Leroyle co. presented By Wits Outwitted to a small but well pleased audience Sept. 28. Little Trixie 4.

ROCK ISLAND—Harper's Theatre (J. E. Montrose, manager): Fowler and Warmington's Snipped by the Light of the Moon Sept. 30; good house. Andrews Opera co. in La Mascotte 2, under the auspices of the K. P.'s. Little Trixie 7.

STREATOR—Plumb Opera House (J. E. Williams, manager): Mr. and Mrs. Oliver Byron in The Dark Continent Sept. 29; excellent performance; small audience.

AURORA—Evans Opera House: Masked Ball 2; small audience and deserved a full house.

PEKIN—Turner Opera House (Charles Duisdecker, manager): My Colleen Sept. 27; fair audience; good performance. Palmer Specialty co. 28, good house. Holden Comedy co. 2.

MT. VERNON—Music Hall (Fitzgerell and Stratton, managers): Julie Walter in Side-Tracked 9.

QUINCY—Doerr's Opera House (A. Doerr, manager): The Lindons in The Son of Monte Cristo Sept. 27; A Plum Pudding 30; fair audiences. The Operator 2; Thomas W. Keene 4; Little Nugget 7.

BLOOMINGTON—New Grand (C. E. Perry, manager): Reeves and Palmer's Cosmopolitan co. Sept. 29; very good business considering a rainy night.

CARLINVILLE—City Opera House (I. D. Valentine, manager): A Thunderbolt 5; Is Marriage a Failure 10.

MONMOUTH—Patee's Opera House (Perley and Webster, managers): Frank and Edna Lindon in Son of Monte Cristo pleased a fair audience Sept. 25. Ole Olsen 6.

GALESBURG—The Auditorium (F. E. Bergquist, manager): Hoss and Hoss Sept. 28; good house. Naiad Queen 2-5; business excellent. Lillian Lewis 7; George Francis Train lecture 6; A Turkish Bath 12; Limited Mail 14; The Masked Ball 19.

DECATUR—Grand Opera House (F. W. Haines, manager): Thomas W. Keene in Richelieu Sept. 25; good house. Hermann mystified a good audience 30. Lillian Lewis as Lady L. 1; fair house. The Melville Sisters Comedy co. 9-14.

INDIANA.

LAFAYETTE—Grand Opera House (F. E. D. McGonley, manager): Herrmann Sept. 27; good business. The Shuster 29; very large house.

FORT WAYNE—Masonic Temple (J. H. Simonson, manager): Herrmann Sept. 25; S. R. O. Thomas W. Keene in Richard III. 26; good house. Charles L. Davis as Alvin Joslin to fair business 28, 30. Robert Downing in Richard the Lion-Hearted 2; fair house.

RICHMOND—Phillips' Opera House (J. H. Dobbins, manager): Alexander Salvini in Ruy Blas Sept. 27; good business. Two Old Cronies (Anderson's) 28; fair business.—Grand Opera House (G. W. Connor, manager): Held in Slavery 29, 30; fair business.—Item: Mr. Conner retires from the management of the Grand, and Messrs. Shaw and Whitacre, young men of this place, take the management 4.

HUNTINGTON—Opera House (H. E. Rosebrough, manager): McCarthy's Mishaps played a return engagement Sept. 30 to good business. Boston Comedy co. opened a week's engagement in Golden Slave 2. Fair week; good business. Charles A. Loder in Oh, What a Night! 10.

CONNERSVILLE—Andre Theatre (D. W. Andre, manager): Held in Slavery was presented to a good house and gave a good entertainment Sept. 26. A Barrel of Money to a fair house 2.

COLUMBUS—Crump's Theatre (R. F. Gottschalk, manager): Frank Daniels in Little Puck to a crowded house Sept. 27, and gave a very pleasing performance. A Kentucky Girl 7; The Tornado 13; A Pair of Kids 28.

WASHINGTON—Opera House (Horrall Bros., managers): Marie Greenwood co. in Red Riding Hood 2. Sadie Hasson in A Kentucky Girl 3. Side Tracked 11; Tornado 12.

MARION—Sweetser's Opera House (W. A. Livermore, manager): Schilling's Minstrels Sept. 26; good business. Thomas W. Keene presented Richard III. 27 to a large and appreciative audience. Martin Hayden in Held in Slavery 28 to a light house. Julie Walters' Side Tracked 30; good performance; fine business. Lost in New York 7.

EVANSVILLE—Grand (Venneman and Groves, managers): Hanlon's Superba Sept. 27, 30; splendid houses. Milton Nobles in a revival of The Phoenix 5; Tornado 9.—People's (Venneman and Groves, managers): The Greenwood Opera co. in repertoire did fairly well 17-23. Sadie Hasson 24 in A Kentucky Girl. Huntley-Farley co. 8-14.

SEYMOUR—Seymour Opera House (F. N. Johnson, manager): Frank Daniels' Little Puck Sept. 28; crowded house.—Item: James E. Moore, manager of the Little Puck co., is a native of Seymour.

ELWOOD—Opera House (P. T. O'Brien, manager): House dark all the week, owing to O'Dowd's Neighbors co. canceling. The Operator 7.

LA PORTE—Hall's Opera House (W. C. Miller, manager): Charles Schilling's Minstrels gave two performances to crowded houses Sept. 26, 27; performance excellent. Charles A. Loder in Oh, What a Night! 14.

PLYMOUTH—Centennial Opera House (Stevens and Lauer, managers): The Graham Eadie co. commenced a week's engagement with Two Americans to good business 2. Oh, What a Night! 12.

ELKHART—Buckles Opera House (J. L. Brodrick, manager): The Hustler Sept. 29; fair house.

IOWA.

DECORAH—Grand Opera House (C. J. Weiser, manager): Cleveland's Minstrels 7; Ole Olson 24.—Item: The advance sale for Cleveland's Minstrels is good, and special trains will be run for the performance.—*On dit* that Manager Weiser is engaged to be married to one of Decorah's loveliest girls.

FAIRFIELD—Grand Opera House (F. R. Howlett, manager): St. Perkins Sept. 30; fair business. Ole Olson 9; Little Trixie 13.

SIOUX CITY—Peavey Grand (R. L. Webster, manager): A Texas Steer Sept. 24, 25; large houses. The Waifs of New York 26; satisfactory business. Newton Beers in Lost in London 27 was warmly received by a good house.

DUBUQUE—Grand Opera House (W. T. Roehl, manager): Oliver Byron in his new play, The Dark Continent, was greeted by a large and fashionable audience Sept. 27. Willie Collier in Hoss and Hoss played to fair business 29.

BOONE—Phipp's Opera House (L. C. Goodwin, manager): The season opened with Waifs of New York Sept. 27 to S. R. O. Fast Mail 29, rain; poor business. Fremont's 777, 5; The Lewey Heywood's Concert co. 9. St. Felix Sisters 12; Fannie Marshall 20.

FORT DODGE—Fessler Opera House (G. P. Ransen, manager): Fast Mail 2; Big Four Comedy co.; St. Felix Sisters 10.

MUSCATINE—Columbia Opera House (W. G. Monroe, manager): Satisfied by the Light of the Moon Sept. 29; poor house; very stormy night.

COUNCIL BLUFFS—Dohany Theatre (John Donany, manager): Madeline Merli Sept. 26 in Story of a Kiss to fair business. Miss Merli was to appear 27 in A Game of Hearts, but as there was a very meagre audience no performance was given. Crazy Patch 5; Limited Mail 9.

CRESTON—Opera House (J. H. Pratt, manager): Tony Farrell in My Colleen to good business. Flint the Mesmerist 28; Ole Olson 12.

MARSHALLTOWN—Odeon Theatre (Ike Speers, manager): Carter's Fast Mail pleased a good house Sept. 29.

INDEPENDENCE—Gelvey Opera House (C. W. Williams, manager): Streets of New York Sept. 30; light business. 777, 7.

DES MOINES—Grand Opera House (William Foster, manager): Dark.—Foster's Opera House (William Foster, manager): Charles Dickson and Katie Putsell in The Queen of the Plains booked for 27, 28, and Minnie Sartelle booked for 3, canceled their engagements here.

AUDUBON—Russell's Opera House (J. P. Russell, manager): Ole Olsen 6; John Dillon 23.

KANSAS.

ATCHISON—Price's Opera House (K. S. Brigham, manager): The season at this house was fairly opened Sept. 27 by Charles Dickson, who presented his new play, Admitted to the Bar, to a large and appreciative audience. Mr. Dickson was so pleased with his reception that he will play a return engagement in the near future.—It is. The transfer has just been made whereby Captain John Seaton, a wealthy and enterprising citizen of Atchison, becomes owner of Price's Opera House. Mr. Seaton will enlarge the stage and entirely refurnish the house, putting it in a first-class condition. Mr. Brigham, who did much to improve the business of the house last season, is retained as manager.

TOPEKA—Crawford's Opera House (O. T. Crawford, manager): Minnie Sartelle and an excellent co. Sept. 28 in Plum Pudding. Miss Sartelle's songs, dances, and performances on musical instruments are pleasing. Marie Heath 29, 30 in A Turkish Bath; Maude Atkinson 2-7.—Grand Opera House (O. T. Crawford, manager): Charles Dickson and his star co. in Incog. preceded by The Salt Cellar, 26. This was a society event, and the house was packed with a full dress audience. Next to Mr. Dickson, Dollie Nobles was most cordially received. Mr. Dickson is flooded with correspondence offering time for his new play, Admitted to the Bar, and his manager, Henry Dobbin, is most enthusiastic in his praises of The Mirror, to whose value as an advertising medium he largely attributes this fact. The Struggle of Life 28, 30 was one of the most stupendous scenic productions ever staged here. Tony Farrell in My Colleen 2; A Railroad Ticket 4-6.

PARSONS—Edwards' Opera House (C. M. Johnson, manager): Davis' Uncle Tom's Cabin combination excellent business Sept. 28.

WINFIELD—Grand Opera House (T. B. Myers, manager): Alba Heywood 6.

KENTUCKY.

OWENSBORO—New Temple Theatre (A. G. Sweeney, manager): The Kempton Comedy co. did not appear. Marie Greenwood Opera co. opened for a week to a good house. Two Old Cronies (Anderson's) 9. Frank Daniels 12; Mattie Vickers 14.

PARIS—Grand Opera House (Charles Scott, manager): Ole Olson pleased a packed house Sept. 29. Prodigal Father 6; Uncle Tom's Cabin 7; Henry E. Dixey 17; Bartholomew's Equine Paradox 19-21.

MT. STERLING—Grand Opera House (Tabb and Gatewood, managers): Ole Olson Sept. 27; fair house. Hi Henry's Minstrels 30; fair house. Ezra Kendall 4.—Masonic Temple Theatre (J. M. Conroy, manager): Dark 25-30.—Court House Auditorium (J. M. Best, manager): Dark 25-30.

FRANKFORT—Opera House (Bercaw and Parker, managers): The season opened on Sept. 30 with Anderson's Jolly Old Chums to a good house on a rainy night.—Item: The house is newly repaired, and is now one of the handsomest in the State.

BOWLING GREEN—Potter's Opera House (J. M. Roberson, manager): Frank Daniels and his excellent co. Sept. 30 to a packed house. Chip o' the Old Block 2; good business.—Item: The Frank Daniels co. missed connection in Louisville, and it was thought for awhile that they would not reach here, but Manager Moore was equal to the emergency. He chartered a special train in Louisville, arriving here in due time for the curtain to go up at the usual hour.

LEXINGTON—Opera House (Charles Scott, manager): Two Old Cronies Sept. 29; business good; performance fair. Ole Olson 30; small attendance; performance first-class. Frederick Paulding and Maida Craigen delighted a large audience with their new play, A Deuce of Hearts 2. The performance was splendid. The Prodigal Father 7; Robert G. Ingersoll 9.

PADUCAH—Morton Opera House (Fletcher Terrell, manager): Colson Theatre co. Sept. 25-27; fair business at popular prices.

MAINE.

PORTLAND—Lothrop's Portland Theatre (C. C. Tasesbury, manager): Shore Acres Sept. 25, 26, was presented by a strong co. to large and delighted audiences. Spider and Fly co. 2, 3; good houses. The Vendetta 4; full house. The New Nabobs 5; fair business. Land of the Midnight Sun co. 9, 10; Stepleson and Whitney Opera co. in The Fencing Master 6, 7.—Items: Business Manager D. S. Vernon, of Jarbeau co., and C. B. Cooper, of Land of the Midnight Sun co., were in town 3.—Emmett Sisters, formerly of McCallum's stock co., has signed with one of Proctor's cos., and opened his engagement at Pittsburg, Pa., last week.—P. J. McCallum, of this city, is leading man in one of the best stock cos. of the West this season.

AUGUSTA—Opera House (Frank A. Owen, manager): The Sign of Life Sept. 29; good business. The Stepleson and Whitney Opera co. in The Fencing Master 2; good performance, and deserved better patronage.

BELFAST—Opera House (I. M. Cottrell, manager): Lewis Morrison's Faust co. with William Owen as Mephisto, delighted a large audience Sept. 30.

BATH—Alameda Opera House (H. Donnell, manager): Lewis Morrison's Faust co. Sept. 29; packed house.

BIDDEFORD—Opera House (William P. Yates, manager): Spider and Fly 2; good business.

MARYLAND.

HAGERSTOWN—Academy of Music (Charles M. Futterer, manager): The Gilbert Opera co. in Black Hussar gave a very satisfactory performance to a full house 2. Wilfred Clarke 9-14.—Hoke Opera House (F. A. Heard, manager): Signor and Madame Muscat, assisted by local talent, 5, 6.

FREDERICK—City Opera House (Frank B. Rhodes, manager): Old Farmer Hopkins 3; fair house. Kitty Rhodes 9, 10.

MASSACHUSETTS.

WALTHAM—Park Theatre (William D. Bradstreet, manager): The Lost Paradise Sept. 29; good business. The Ivy Leaf 3; good business. Spider and Fly 6.

WESTFIELD—Opera House (A. H. Furrow, manager): Paul Kauvar 3; large and enthusiastic audience.

CHELSEA—Academy of Music (James B. Field, manager): Louis Aldrich in The Senator gave an excellent performance to a fair house Sept. 29. Shore Acres 3; packed house.

MILFORD—Music Hall (H. R. Morgan, manager): James O'Neil in Monte Cristo pleased a large and enthusiastic audience Sept. 28. The Pay Train 7.

FITCHBURG—Whitney's Opera House (G. R. Sanderson, manager): The Danger Signal Sept. 28; good business, fair performance. The Lost Paradise drew a crowded house 3; fine performance. The Nabobs 26; The Colonel and I 28; Fabio Romani 29.

LAWRENCE—Opera House (A. L. Grant, manager): James A. Herne in Shore Acres Sept. 27; excellent performance; large audience. A Trip to Chinatown 28, good business. Powers' Ivy Leaf 29; good co.; fair house. E. A. Mitchell's co. in The Vendetta to light receipts 30. Flag of Truce 13, 14; Billy Barry 16.

NORTHAMPTON—Academy of Music (William H. Todd, manager): Moore and Vivian's co. Sept. 27, light house. Agnes Herndon, booked for 2, canceled. Paul Kauvar 4. Wang 10.

SPRINGFIELD—Court Square Theatre (D. O. Gilmore, manager): The Danger Signal Sept. 25; fair-sized audience. The Power of the Press, which created a favorable impression here last season and which returned to the new Theatre this season with almost an entirely new co., was greeted by large audiences 2, 3.

FALL RIVER—Academy of Music (William J. Wiley, manager): Robert Lawlor and a strong co. made hits of the Sept. 25 with Sport McAllister.

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Business large. Florence Bindley in The Pay Train 2, 3 was new to this city and did a small business. Miss Bindley is a clever soubrette. James O'Neill 10; Paul Kauvar 11, 12; Spider and Fly 14; Diamond Breaker 18, 19.

BROCKTON—Opera House (G. E. Lothrop, manager): The Ivy Leaf was presented by a good co. to a fair house Sept. 28. The Golden Wedding pleased a good sized audience 29. The Lost Paradise had a fair house 30. The Land of the Midnight Sun was finely staged but did a light business 2, 3.—Gaiety Theatre (Abe Spitz, manager): The Early Birds co., headed by Carrie Turner, opened to good business 2.—Item: Mrs. William Harcourt (Alice Fischer) witnessed the performance of The Midnight Sun in this city 2.

LOWELL—Opera House (John F. Cosgrove, manager): James O'Neill in Monte Cristo gave his usual excellent performance to a fair house Sept. 27. Fanny Rice in A Jolly Surprise matinee and night 30 to large and well pleased audiences. Smith O'Brien in Ivy Leaf 2; fair performance to a small house. Clara Morris 3-5; Spider and Fly 6; Howard Athenæum co. 7; The Pay Train 9; Bobby Gaylor 10.—Music Hall (Thomas and Watson, managers): The stock co. in Escaped from Sing Sing 25-30 to large and well pleased houses.—Bijou Theatre (Abe Spitz, manager): Kennedy's Variety co. did a good business 25-30.—Items: Julia Bachelder left town to join the Boston Grand Opera House stock co. 2. Miss Bachelder is remembered for doing good work with The Burglar last season.—The Opera House celebrates its fifth anniversary 5.—William E. Savage, of this house, is an excellent treasurer.—Fanny Rice, who is a Lowell girl, gave a reception to her friends after the matinee performance.

SALEM—Mechanics' Hall (Andrews, Moulton and Johnson, managers): Shore Acres 2; capacity of the house, enthusiastic audience.

SO. FRAMINGHAM—Elmwood Opera House (W. H. Trowbridge, manager): Faust (Lewis Morrison's Western) Sept. 27, proved a fine attraction and played to a large audience. A Modern Heroine 25; business fair. Our Country Cousin 4; Joshua's Nightmare 12.

AMESBURY—Opera House (E. A. Mitchell and Co., managers): Lewis Morrison's Faust Sept. 27; fair house. The Vendetta 2; S. R. O.; co. excellent. A Modern Heroine 30; Bijou Opera co. 31; The Pay Train 12.—Item: John Mahoney will continue at the manager's helm and will look after the interests of his patrons with the care and courtesy that made him so popular with our amusement people the past seasons. He has made a number of improvements at this house during the Summer.

HOLYOKE—Opera House (W. E. Kendall, manager): Blue Jeans Sept. 27; full house. The Danger Signal 30; Paul Kauvar 4; both to fair business.—Item: The hard times here have not had any serious effect upon the attendance, all the best attractions being rewarded with good houses.

NEW BEDFORD—Opera House (W. W. Cross, manager): The Power of the Press Sept. 27; good house; general satisfaction. A Modern Heroine 29, 30; small houses. The Lost Paradise 2; large audience; extremely delighted. The Pay Train 4; good house; general satisfaction.

NORTH ADAMS—Wilson Opera House (Thomas Hanley, manager): A Busy Day Sept. 28 filled the house. Paul Kauvar 5; good performance to a well filled house. Blue Grass 10.—Items: Charles Donovan, treasurer and manager of the Portland, Me., Opera House, has been in town the past week.—Prof. Mietzki is arranging for three concerts to be given in this town.

MICHIGAN.

SAGINAW—Academy of Music (S. G. Clay, manager): The Old Homestead Sept. 26; S. R. O. Odell Williams as Josh Whitcomb was especially good. Lost in New York, with real river and boats, etc., pleased a large house 27. Murray and Mack 2.

KALAMAZOO—Academy of Music (B. A. Bush, manager): Lost in New York to rather light business Sept. 26. The Hustler 28; fair sized audience. A large audience greeted The Old Homestead 2.—Grand Opera House (C. O. Shul 2, manager): S. B. Alexander's Comedy co. opened 2 for a week at popular prices; business satisfactory.

GRAND RAPIDS—Powers' (W. H. Powers, manager): The annual visit of The Old Homestead was successful in every way Sept. 30. Katie Putnam's business 2, 3 was not commensurate with the quality of the performance. Love Finds a Way, and Little Maverick were the plays put on. Lights and Shadows of the Rebellion 5; Clara Coleman 7.—Grand (O. Stair, manager): The Noss Jollities cleverly entertained fair sized audiences week ending 7. The musical specialties are praiseworthy. May Russell Burlesque co. 9-14.

BAY CITY—Woods' Opera House (A. E. Davidson, manager): The Old Homestead Sept. 27; large audience. Lost in New York 28; fair sized audience. Murray and Mack 3.

FLINT—Opera House (H. A. Thayer, manager): Lost in New York 3; very good business. Business here is said to be better than in other parts of the state. Clara Coleman 11. Mme. Modjeska 17.

OWOSSO—Salisbury's Opera House (F. Ed. Lohrer, manager): Freddie Hume booked for Sept. 26 failed to appear, having stranded near here. Murray and Mack in Finnigan's Ball to packed houses 26, 28; co. composed of good specialty artists.

LANSING—Baird's Opera House (James J. Baird, manager): Lost in New York drew a light house Sept. 30.

BENTON HARBOR—York's Opera House (J. A. Simon, manager): Katie Putnam in Erma the Elf Sept. 29; good house. The Katie Putnam co. opened their season here 30 after a two months' vacation. Olga Verne White in Only a Farmer's Daughter.—Item: Manager Simon is in Grand Rapids and Detroit this week on business connected with the Opera House.

MUSKEGON—Opera House (Fred. L. Reynolds, manager): The Old Homestead drew well Sept. 29. Sam T. Jack's Creoles 13; Journalist 18; Police Patrol 23; Ensign 24.

ANN HARBOR—Opera House (A. J. Sawyer, manager): Lost in New York to a fair house 2.—Item: Owing to an accident which Mr. Sawyer sustained, Mr. W. W. Watts, assistant manager, has charge of the house.

PORT HURON—City Opera House (Lewis T. Bennett, manager): Murray and Mack in Finnegan's Ball Sept. 26, 27. A packed house the first night, and a good house the second; something out of the ordinary for a co. playing two nights here.

MARQUETTE—Opera House (W. A. Ross, manager): Sam T. Jack's Lilly Clay co. 5; Andrew's Opera co. Oct. 6, 7; The Journalist 9; Katie Putnam 12.

MISSOURI.

ST. JOSEPH—Crawford's Opera House (C. P. Elliott, manager): Walter Sanford's Struggle of Life to fair business Sept. 26, 27. Charles Dickson with a co. of thoroughly capable players in Incog. 2, and in his new play Admitted to the Bar 30 to small business, much to be regretted, as they were the most enjoyable and meritorious performances of the season. Limited Mail 2, 3.—Tootle's Opera House: Kentucky 30; Crazy Patch 6, 7.—Item: Business has not started out here as well as might be desired, but averages fully up to other Western cities, and better, I am informed, than in the East and South.

AURORA.—Aurora Opera House (W. T. Branham, manager): Herbert Cawthorn's Little Nugget co. In spite of the stormy weather Sept. 27 they had a good house. Ed. F. Davis' Uncle Tom's Cabin co. 6.==ITEM: Aurora is a good show town; has 7,000 population, and is on the main line of the St. Louis and San Francisco Railroad between Springfield and Carthage—one of the best mineral camps in Southwest Missouri; money paid out every week; no bank failures, and everybody contented.

JOPLIN.—Joplin Club Theatre (H. H. Haven, manager): Herbert Cawthorn's Little Nugget co. pleased the largest audience of the season Sept. 27 and played a return engagement to fair business 28.

CLINTON.—Opera House (Collins and Piper, managers): Ed. F. Davis' Uncle Tom's Cabin co. 9, Kansas City Mandolin and Guitar Club 12.

SEDALIA.—Wood's Opera House (Dr. H. W. Wood, manager): Spooner Comedy co. closed a successful week in repertoire at cheap prices Sept. 30. A Railroad Ticket had a good audience in spasms of delight 2. Encores were the rule. They play a return date here 18.==ITEM: Old Farmer Stebbins stranded here.

MISSISSIPPI.

VICKSBURG.—Opera House (Pizza and co., managers): Devil's Auction Sept. 28; crowded house.

JACKSON.—Robinson's Opera House (S. W. Langford, manager): Sam T. Jack's Creoles Sept. 27; topheavy house.

NATCHEZ.—Temple Opera House (S. W. Langford, manager): Sam T. Jack's Creoles Sept. 28; poor business. New Devil's Auction 29, 30 to large and appreciative audiences.

MONTANA.

BUTTE.—Maguire's Opera House (John Maguire, manager): Edwin Milton Royle and co. in Friends 5-7.==ITEM: John Maguire has secured the management of the Great Falls Opera House.

HELENA.—Missouri Opera House (Pope and O'Connor, managers): Edwin Milton Royle's comedy-drama, Friends, 3.==ITEM: John Maguire, the manager of the Opera House, Butte City, spent several days in the city this week.

MINNESOTA.

MANKATO.—Theatre (C. H. Saulpaugh, manager): A carload of scenery has arrived here from the studio of Sosman and Landis, and is now being put up. Charles H. Grietsell, Jr., secretary of the State Bill-Posters' Association, will be the treasurer of the house. A strong list of attractions has been booked for the season.

CROOKSTON.—Grand Opera House (G. Halverson, manager): Friends Sept. 26; good house.

NEBRASKA.

LINCOLN.—The New Lansing (E. A. Church, manager): Minnie Sartelle in A Plum Pudding to light business Sept. 25. Tony Farrell in the Irish drama, My Colleen, had a fair house 27. Madeline Merli 7, 8 in The Story of a Kiss and Therese Raquin; Limited Mail 4; Charles Dickson 5, 6 in Incog and Admitted to the Bar.==The Funsh (L. M. Crawford, manager): The Columbia Comedy co. week of 2 in a repertoire of plays at popular prices.

FREMONT.—Love Opera House (E. L. Martling, manager): Ole Olson packed the house Sept. 25. Newton Beers and Madeline Merli week ending 30; both to light business.==ITEM: Business here is not up to the usual standard as yet this Fall.

NEW HAMPSHIRE.

DOVER.—City Opera House (George H. Derrittt, manager): The Lost Paradise was presented to a large house Sept. 25; Henshaw and Ten Broeck in The New Nabobs drew the largest audiences of the season 3.

MANCHESTER.—Opera House (E. W. Harrington, manager): A Trip to Chinatown Sept. 28; good business. Clara Morris in Resee de Rose 4; fashionable audience.==Smyth's Opera House (Charles J. Gorman, manager): The Fairies' Well 6-8; packed houses.

PORTSMOUTH.—Music Hall (J. G. Avery, manager): Our Country Cousin to very light business Sept. 27; Faust 28; fair house. The Adams Opera co. opened a week's engagement 2 to good business and gave satisfaction. Alfred X. La Brie, musical director of the co., was for several years a resident of this city and leader of the house orchestra; he is receiving hearty greetings from his many friends.==Opera House (E. A. Mitchell, manager): Henshaw and Ten Broeck in The New Nabobs faced rather poorly 2; performance satisfactory. The Vendetta with W. R. Ogden in the leading role was warmly welcomed by a good house 3. Between the third and fourth acts two drops, owing to carelessness in handling, became ignited by coming in contact with the border lights and were destroyed. Prompt action on the part of members of the co. and stage hands averted what might have been a serious disaster. There was no excitement among the audience and few knew that anything unusual was transpiring.

NEW JERSEY.

BORDEN.—Rose Theatre (W. S. Ross, manager): Hyde's Specialty co. gave a good vaudeville entertainment 24 to fair houses. The comb. contains many clever specialists, and recalls were numerous. The House with Green Blinds followed for three nights, and was well received. The play introduces many original character sketches, and interest in the plot does not flag until the curtain falls. The cast is well chosen, and contains such excellent people as P. Aug. Anderson, who, as the amorous but villainous Italian, deserves special mention; Frank E. Aiken in the double character of the old physician and a detective, received merited recognition; Edgar Norton, Sol Aiken, as the emotional blackmailer; Mark Anson, W. J. Londergan, Edward Ames, Frances Olney, Eileen Moretta, and Julia Dean. The piece is finely mounted and staged and, according to Manager Daniel Shelby, is meeting deserved success on the road. Gus Hill's Vaudeville Stars 9, 10.==Asbury Park: Jack and Lidrew fair attendance 7-9. This house is meeting with success under the new management.

ORANGE.—Music Hall (George P. Kingsley, manager): George Thatcher and his operatic extravaganza co. presented Africa to a fair house Sept. 30. Wang 14; Marie Jansen 21.

TRENTON.—Taylor Opera House (John Taylor, manager): The Bottom of the Sea 2; fair attendance. Abbott and Tillotson's Niobe co. gave a clever rendering of this charming play 3. Audience delighted. Country Circus 14; Brass Monkey 14; Warde and Jeanes 16.

PATERSON.—Opera House (John J. Goetchius, manager): Niobe 2; fair business. The co. opened their season here. Marguerite Fealey takes the title role. Co. well balanced. Katherine Rober in The Maid of the Mines to medium houses 3, 4. Ada Gray in East Lynne 5-7 will do a good business if the advance sales are any indication.==People's Theatre (George E. Rogers, manager): The French Folly co. to good business. Nibbo's Burlesque co. 9-13.==ITEMS: John W. Gest, of this city, is making a great hit with the County Fair. He was warmly greeted here.—Joe O. Zieffle was in town last week ahead of London Belles. He looks well and reports large business.

NEW YORK.

HARLEM.—Lady Windermere's Fan was presented at the Harlem Opera House 2. The theatre was fairly filled, and the audience well disposed. Virginia Harned as Mrs. Erlynne looked very charming, though a trifle youthful, and gave a finished performance. Evelyn Campbell, Frank Gilmore, and Howell Hansel were equally well received. The Other Man 7-9.

ALBANY.—Harmanus Bleecker Hall (G. H. Butler, manager): Uncle Tom's Cabin, with Peter Jackson, to a fair house Sept. 29. The colored pugilist gave a very creditable portrayal of Uncle Tom. The rest of the co. were competent. The Black Crook 2, 3 to good business. Wang, with Edgar Stevens in the title role, 4; Richard Mansfield 6; Marie Tempest in The Algerian 10. Panjandrum 11.==Leland Opera House (H. P. Sonller, manager): Ellie Rhea in her new play, The Queen of Sheba, pleased large audiences 25, 26. The play is sumptuously mounted and costumed. The co. is a good one. The role of the queen gives Miss Rhea good opportunities of which she makes the most. Katherine Clemmons in A Lady of Venice 2, 3 proved herself to be a young woman of decided ability. The play has strong situations and is presented by an excellent co. Al. G. Field's Minstrels gave a good performance 4 to a large house. Archie Boyd in The Country Squire 5.==Family Theatre (C. H. Smith, manager): Harry Crandall in A Busy Day 2-4; good attendance. Lucier's Minstrels and the boxing kangaroo 5-7; The Dazzler 9-11.==Gaiety Theatre: Thomas Barry, manager: Harry Sefton's co. week of 2-7: Reilly and Wood 9-11.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): The Mason-Mancla co. appeared in Friend Fritz 2-4 before large and delighted audiences. Tuxedo 5-7 attracted fine houses. De Wolf Hopper 9-11.==Cook Opera House (H. R. Jacobs, manager): John R. Hopkins' Trans-Oceanic Novelty co. 2-7 presented one of the best vaudeville entertainments ever witnessed in this house, every member being a "star." Business deservedly large. My Aunt Bridget 9-14.==Academy (H. R. Jacobs, manager): The Midnight Alarm was presented to good houses 2-7, and the patrons of the house were fully satisfied. Fabio Romani 9-14.==Musee Theatre (W. S. Robinson, manager): Business continues first class. Continuation of variety 9-14.==Gossip: Larry H. Reist, the hustling business representative of The Mirror, was in town last week. We found Mr. Reist to be a genial, courteous man, and "hail fellow well met."—J. Henry Lester, of The Irishman's Love co., is in town upon a brief visit.

SYRACUSE.—Bastable Theatre (Frank D. Hennessy, manager): Richard Mansfield and co. dedicated this house 2, presenting Beau Brummel to one of the largest and most fashionable audiences ever assembled in this city. Every arrangement had been carefully made, both in front and behind the curtain, and it was a thorough and pleasing success. Everyone seems delighted with the beauty and brilliancy of the new house. Mr. Mansfield made a felicitous speech after the performance, thanking Mr. Hennessy for having been chosen the dedicator of the house, and congratulating him and the citizens on possessing such a playhouse. The engagement continued two nights and matinee to big business. The New South 5-7; Edward Vroom 9-11; De Wolf Hopper 12; Archie Boyd 13, 14.==Wieting Opera House (Wagner and Reis, managers): Julia Marlowe drew large audiences 28-30. Rhea was fairly attended 2, 4. Little Tycoon 5; Manola-Mason 6, 7; Fanny Rice 10; Field's Minstrels 11; Katherine Clemmons 13, 14.==H. R. Jacobs' Opera House (C. H. Plummer, manager): House With Green Blinds was presented by a good co., including P. Aug. Anderson and E. Aiken, to large audiences 26, 30, and proved an interesting performance. The Pat Men's Club did a good business 2-7 District Path 9-11; George Munroe 12-14.==Items: Larry H. Reist has been here for a few days in the interests of The Mirror, and he did good work.

CORNING.—Opera House (A. C. Arthur, manager): Vernona Jarbeau Sept. 29; good house. Just Landed 2; fair house. Katherine Clemmons 11; Dazzler 17; Blue Grass 20.==Item: Rita Selby Elford joins the Jarbeau co. at Albany this week.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Jarbeau to good business Sept. 26; The Dazzler 27. Joseph to a fair sized audience 29. Co. excellent. Lucier's Minstrels 30; Frank Mayo 3; The New South 4; Squire Haskins' co. 5, Streets of New York 7; Louise Hamilton week of 9.

COHOES.—City Theatre (E. C. Game, manager): Streets of New York to a good house Sept. 30. The Danger Signal 2, with Laura Lorraine-Gaden in the leading part. Black Crook 4; Blue Grass 5.

HERKIMER.—Grand Opera House (Henry Deimel, manager): Neil Burgess in The County Fair Sept. 30; crowded house. Midnight Alarm 9.

GLOVERSVILLE.—Kasson Opera House (Will E. Gent, manager): Mora Sept. 25, 26; fair business. The County Fair 27; crowded house.

BATH.—Castro Opera House (C. A. Sinits, manager): Squire Haskins 10; Gorton's Minstrels 20; Lady of Chicago 23; Phillip Ray and co. 27.

PEEK SKILL.—Sheppard Opera House (C. H. Sisson, manager): Tuxedo Sept. 28; good performance to fair business. The Engineer 29; good performance to light business. The Dazzler 2; fair performance to light business. Squire Haskins 6.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): Al. G. Field's Minstrels Sept. 21; S. R. O. Joseph Grismer and Phoebe Davies in The New South to a large and well-pleased audience 2.

ELMIRA.—Opera House (Wagner and Reis, managers): Ramsay Morris' Comedy co. presented Joseph Sept. 28 to a fair-sized and well-pleased audience. A Fair Rebel, booked for 29, failed to appear; cause not given. The Laughing Girl 2; poor business. Performance tame. Dr. Bill 3, 4; light business; performances good. Manola-Mason 5; Power of Women 9; Little Tycoon 11.

TROUBADOUR.—Ives' Opera House (F. Ives, manager): Walker Whiteside in Hamlet Sept. 27; small but very appreciative audience. Frederick Vroom was fine as the King, and was loudly applauded by his many friends here.

KINGSTON.—Opera House (C. V. Du Bois, manager): Peter Jackson in Uncle Tom's Cabin Sept. 30; very fair audience. Al. G. Field's Minstrels 2; crowded house. Richard Mansfield in Beau Brummel 7. W. H. Crane in The Senator 9.

CARTHAGE.—Bruce Opera House (E. J. Preston, manager): Arthur Deming's Minstrels Sept. 30; good business.

CANANDAIGUA.—Grand Opera House (M. Eschna and Matner, managers): The Black Crook opened the season here Sept. 20 to a packed house, performance good. Peter J. Lucier in Uncle Tom's Cabin 25; good business. Vernona Jarbeau 27; crowded house. Arthur Deming's Minstrels 28; audience large and well pleased. Frank Mayo 5; Hughey Dougherty's Tuxedo 9.

UTICA.—Opera House (P. H. Kells, manager): Black Crook Sept. 27; large and well-pleased audience. Fred. Melville as the Black Crook was excellent. Mora 29 opened to a good business. General satisfaction. Harry Crandall 30; Slavery Days 17.

WATERTOWN.—City Opera House (E. M. Gates, manager): Squire Haskins to good business Sept. 20. Rhea in Queen of Sheba 2; large and delighted audience at advanced prices. Fabio Romani 3; good business.

SALONE.—Opera House (H. A. Putnam, manager): Joshua Simpkins 27. Musin Concert co. 18, Fortune's Folly 23.

LOCKPORT.—Hodge Opera House (H. G. Hunt, manager): Peck's Bad Boy Sept. 29; large house; well pleased audience. Hughey Dougherty's Tuxedo and World's Fair Minstrels co. 3; crowded house.

ITHACA.—Opera House (H. L. Wilgus, manager): Frank Mayo Sept. 30; light business. Lucier's Minstrels 2; good business.

LYONS.—Memorial Hall (W. J. Hines, manager): Mme. and Augustin Neuville in The Power of Woman 5; to good business. Performance and scenic effects good. Fabio Romani 6.==Item: Your correspondent was pleased to meet Larry Reist, the travelling representative of The Mirror on 4, when Mr. Reist spent a few hours in town.

NEWBURGH.—Academy of Music (Fred. M. Taylor, manager): The Black Crook to a packed house Sept. 30. Brass Monkey 9; Wang 14.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Al. G. Field's Columbian Minstrels Sept. 9 gave a thoroughly enjoyable performance to good business. Costumes and settings rich and elaborate. Marie Bates and a competent co. in The County Fair 4; good business, audience well pleased.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): Al. G. Field's Minstrels to a fair house 5. They deserved a packed house. Danger Signal had a poor house 6, but gave a good performance. Wang 7; Mora 9. Week.==Item: Your correspondent received a very pleasant call from Larry H. Reist, The Mirror's traveling representative, last week.

AMSTERDAM.—Opera House (A. Z. Neff, manager): Stetson's U. T. C. co., two performances, Sept. 25, fair business. Sefton's Comic Opera and Vaudeville co. 27; light house. The Danger Signal fair house. Fabio Romani booked for 2; Busy Day 5; Deming's Minstrels 7, were all canceled.

UTICA.—Opera House (H. E. Day, manager): A. M. Palmer's co. presented Alabama before a small audience Sept. 25. The Ramsay Morris Comedy co. presented The Judge 27 before a fair-sized audience. The Welsh Ladies' Choir, of Cardiff, Wales, in concert 3, 4, entertained well-pleased audiences. Fanny Rice 6; Arizona Bond 10; A Lady of Venice 11; The Senator 12.==Items: Your correspondent had the pleasure of meeting Larry H. Reist, The Mirror's traveling representative, while he was visiting this town last week.

SENECA FALLS.—Johnson's Opera House (W. J. Hines, manager): The Engineer co. Sept. 25; good performance to a fair house. The Dazzler 26. Excellent performance to a large house. Mme. and Augustin Neuville in The Power of Woman 2; large house; fine scenic effects. Fabio Romani 3; A Matrimonial Deadlock 4.

TROY.—Rand's Opera House (Gardner Rand, manager): The A. M. Palmer Stock co. in Alabama, Saints and Sinners, and A Pair of Spectacles to good houses Sept. 29, 30. Powell, the magician, drew fair houses 2, 3. Katherine Clemmons 4; Black Crook 5, 6; Wang 7.==Griswold Opera House (S. M. Hickey, manager): Marie Wainwright presented Frou Frou, Camille, and The Social Swim to fine business 29, 30. Archie Boyd in The Country Squire opened a two-nights' engagement to S. R. O. 2.

SARATOGA SPRINGS.—Town Hall (J. M. Putnam and Co., managers): Melville and Thompson's New York Day by Day co. to good business 3; giving satisfaction. Florence Stone as the blind girl, and Alex Vincent as the English footpad deserve special mention for their excellent work.==Gem Opera House (J. E. Smith, manager): Louise Hamilton, the bright little merry maker supported by a good co. closed her engagement to good houses 30. Stetson's U. T. C. co. did fairly well 2. If the author of the famous book were permitted to see the presentation she would have wondered what it was taken from.

NORTH DAKOTA.

JAMESTOWN.—Lloyd's Opera House (J. M. Lloyd, manager): Edwin Milton Royle and Selena Fetter in Friends to a fair house Sept. 29.

FARGO.—Opera House (Charles Gottschalk, manager): The Opera House opened the season Sept. 27 with Edwin Milton Royle and all of the original cast in Friends to a packed house.

SEATTLE.—Theatre (J. W. Hanna, manager): Rosina Vokes Sept. 28; good house.

OHIO.

COLUMBUS.—Henrietta Theatre (Dickson and Talbott, managers): Siberia Sept. 28, one of the largest houses of the season; performance good. Dockstader's Minstrels pleased large audiences 22, 30. Russell's Comedians in City Directory opened to a fair-sized audience 2; Robin Hood 4, 5; Darkest Russia 9, 10.==Grand Opera House (J. G. and H. W. Miller, managers): Maida Craigen 28-30; fair business; Prodigal Farmer opened to good houses 2-4; performance excellent; Maggie Cline made a tremendous hit; Old Homestead 5-7.==Park Theatre (Dickson and Talbott, managers): Rooney Comb. co. 28-30; good business. Old Soldier pleased good houses 2-4. Kidnapped 5-7.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): Alexander Salvini in The Three Guardsmen Sept. 28; S. R. O. sign out 7:30. The Prodigal Father with Maggie Cline 5. The Jarbeau Greenwood Opera co. 9-16.==Black's Opera House (Samuel Waldman, manager): Dark.

FINDLAY.—Marvin Theatre (W. C. Marvin, manager): The Old Soldier Sept. 27, fair-sized audience. Salvini Sept. 29; business fair. Dangers of a Great City 2; small audience. Robert Downing 4.==Turner Opera House (C. R. King, manager): Clara Coleman 30; fair-sized audience.

CHICAGO JUNCTION.—Maple Opera House (Louis Summermacher, manager): Phil Peters in The Old Soldier Sept. 25; satisfactory performance, fair-sized audience.

CAMBRIDGE.—Hemford's Opera House (Robert Hammond, manager): Our Married Men, Sept. 28; small house. Old Zad Hastings 2; large and much disappointed audience.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager): Old Soldier Sept. 27; good house and general satisfaction. Barrel of Money 6.

CANTON.—The Grand (L. B. Cool, manager): Waite's Comedy co. closed a successful week's business Sept. 30; houses were exceptionally good and performances gave satisfaction.==Schaefer's Opera House (L. B. Coo., manager): J. C. Lewis in Si Plunkard to big business 28; performance good.

ADA.—Opera House (A. N. Rice, manager): Nora Machree Sept. 29, good business.

LANCASTER.—Chestnut Street Theatre (Neil McNeil, manager): The Boston Ideal Opera co. to fair business Sept. 27, 28; Ina Mecusker has a fine voice.

PORTSMOUTH.—Grand Opera House (H. S. Grime, manager): Hoy good's Celebrities Sept. 29 under the auspices of the B. P. O. E; good house. Lillian Kennedy in She Couldn't Marry Three 2.

LIMA.—Faurot Opera House (Moore and Lutz, managers): The Voodoo Sept. 26; fair house. Thomas E. Murray and Ada Rehner deserve special credit for excellent work. Lew Dockstader drew a packed house 28; Robert Downing 2; Lost in New York 5; Oh, What a Night 7; Boston Comic Opera co. 9-14.

WARREN.—New Opera House (Elliott and Geiger, managers): Lewis' Si Plunkard Sept. 27; good business. Sprague's Social Session Sept. 30 to light house. Andrews's Kidnapped 3.

ZANESVILLE.—Schultz's Opera House (R. D. Schultz, manager): Siberia Sept. 27; good house; audience well pleased. The Fast Mail 2; business fair. Darkest Russia next.

TIFFIN.—Noble's Opera House (R. B. Hubbard, manager): Robert Downing in Richard The Lion Hearted 6; large advance sale.

CANAL DOVER.—Big 4 Opera House (Beiter and Cox, managers): L. J. Carter's Fast Mail 3; good house. Paul Barnes in The Chamois Hunter 17.

STEUBENVILLE.—City Opera House (W. D. McLaughlin, manager): The Burglar Sept. 28; return date 30; good houses. The Eagle's Nest 2; satisfactory business.

TOLEDO.—People's Theatre (Brady and Garwood, managers): The Police Patrol to good business week ending 7; White Slave 14. Darkest Russia 16-21.

SANDUSKY.—Biehller's Opera House (C. Bartz, manager): Alexander Salvini in Ruy Blas made his second appearance here Sept. 29 to a delighted and large-sized audience. The Laughing Girl 5.==Item: Otto H. Ilg, formerly manager of this house is busily engaged in organizing a new company which will commence rehearsals here 2. The members are Cora Van Tassel, Clara Sommers, Etta Richardson, Earl E. Doty, Frank Culbert, Horace Newman and Frank Sheridan. The repertoire will include Hidden Hand, Camille and Leah. Mr. George T. Ulmer will act as manager; Mr William Schaefer, musical director and Mr. Otto H. Ilg, advance agent. His many friends here wish him abundant success in his new undertaking.

EAST LIVERPOOL.—New Grand (James E. Orr, manager): Ezra Kendall's Pair of Kids Sept. 25 pleased a fair-sized audience.==Bijou's Opera House (Thomas Haden, manager): Uncle Tom's Cabin 26; poor business.==New Grand: A Social Session 26; Indian Hero 2, poor business; good co.

POMEROY.—Opera House (E. L. Keiser, manager): Heywood's Celebrities delighted a large audience Sept. 27; A Pair of Kids drew a fair house 2, and pleased.==Items: Mrs. John Williams, of Chicago, and son have been visiting relatives here. Mrs. Williams who has retired from the stage since her marriage a few months ago, was known to the profession as Kitty Manck.—The Paul S. Greiner co. disbanded here and left for Fairmount, W. Va. to reorganize.—At last we have our own orchestra and Prof. Lewis, the leader is giving us excellent music.—Amy Wesley, former Mirror correspondent, has returned to Cincinnati to pursue her vocal studies. She graduated last year from Mt. Auburn Institute there and in one year completed the literary and scientific courses.

DAYTON.—The Park (Harry E. Feicht, manager): A Cracker Jack 2-4, big business. Frank Gillespie as Pete scored an immense hit. The Old Soldier fills in the week. Barrel of Money 12-14.

MARIETTA.—Home Opera co. in Chimes of Normandy Sept. 28, 29; creditable performances.

PENNSYLVANIA.

SHAMOKIN.—G. A. R. Opera House (John P. Osler, manager): Whitfield's Comedians in Later On Sept. 28; satisfactory performance to fair business. Eugene O'Rourke in The Wicklow Postman delighted a large audience 30. Shaun Rhue 4.

READING.—Academy of Music (John D. Mishler, manager): James T. Powers in his new English play, Walker, London, pleased a large audience Sept. 30. Jane attracted a large house 2. Peter Jackson, the pugilist, in Uncle Tom's Cabin 4 to large business. Mr. Barnes of New York had a good audience 5. Our Party 7.==Grand Opera House (George M. Miller, manager): The Beehon Opera co. presented a repertoire of comic operas to good business 2-6.

PITTSTON.—Music Hall (W. D. Evans, manager): The Little Tycoon to a large and well-pleased audience Sept. 29. Ovide Musin Concert 5; Bennett and Bubb 9-14.—Cardiff ladies' choir at Keystone Hall 14.

UNIONTOWN.—Grand Opera House (J. T. Davies, manager): The White Slave was presented to a large audience Sept. 28. My Aunt Sally 2; Dore Davidson-Ramie Austen 7; Dan A. Kelly 14.

PLYMOUTH.—Opera House (R. N. Smith, manager): Just Landed pleased a large house 3. Co. good. Cook Dramatic co. 11-16.

SUNBURY.—Lyons Opera House (William Lyons, manager): Later On Sept. 27; fair-sized audience. A Breezy Time 4; John S. Murphy in Shaun Rhue 5.

CONNY.—Week's Theatre (L. A. White, manager): Si Plunkard 3; good business. Dr. Bill 12; Fanny Rice 19; The Dazzler 23.

BETHLEHEM.—Opera House (L. F. Walters, manager): Charley's Aunt was given two very successful performances (the first in America) Sept. 29, 30, preliminary to a run in New York; business very good; representative audiences. The Power of Gold 2; good business. Mohammed Webb gave an entertaining lecture on the characteristics and customs of the Mohammedans 5. Jane 6.

WASHINGTON.—Opera House (John P. Hare, manager): Paul Barnes in The Chamois Hunter gave a clever performance Sept. 30 to a small house. The New York Theatre co. 2, 3; medium business.

ALLEGHENY CITY.—New Palace Theatre (S. J. Little and George V. Connor, managers): Outcasts of a Great City, with Daniel Kelly and Helen Desmond in the leading roles, opened to a large house 2. Captain Herne, U. S. A. 9.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): Business is still good here. Gus Heege in Von Vonson Sept. 22, and J. C. Lewis in Si Plunkard 2; both drew good houses and gave satisfactory performances.

SCRANTON.—Academy of Music (M. H. Burgunder, manager): Archie Boyd in The Country Squire, for the benefit of The Elks Sept. 28; big house; good performance. The Little Tycoon 29; fair house.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): Merry Cobbler Sept. 22; good house. Max Von Mitchell 24; McSweeny's Nomination 26.==Item: Annie Mitchell co., booked here for 27, stranded at Port Jervis, and are in Hawley reorganizing.

LANCASTER.—Fulton Opera House (B. V. Cheer, manager): The Wicklow Postman pleased a light house Sept. 29. In Old Kentucky 30; fair audience. Mr. Barnes of New York to a small audience 2. In Darkest Russia interested a large house 3. The co. and scenery are first-class. Niobe amused a fair house 4.==Item: Manager Vecker has arranged with the electric railway co. to have cars run to Millersville and Columbia after each performance.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): Gilbert Opera co. in Black Hussar Sept. 26; fair sized audience. Gus Williams in April Fool 29; moderate patronage.

EASTON.—Able Opera House (John Brunner, manager): A Country Squire Sept. 27; large audience. J. K. Emmett 28; fair business. Blue Jeans 2; Country Circus 11.

ERIE.—Park Opera House (Wagner and Reis, managers): Von Vonson Sept. 26; large audience. Kellar 29, 30; light business. Robin Hood Opera co. 2, 3, in Robin Hood drew fair audiences at increased prices and gave satisfaction.

JOHNSTOWN.—Adair's Opera House (Alexander Adair, manager): Digby Bell with his own opera co. presented Smith and Ruel's comic opera, The Tar and Tartar, Sept. 20 to large business. A Breezy Time 30; fair business. Leo Clifford took the place of Gus Clifford in the Breezy Time co. 2.

WILKESBARRE.—Grand Opera House (M. H. Burgunder, manager): Archie Boyd in The Country Squire pleased a large house Sept. 30. Eugene O'Rourke, supported by an excellent co., in The Wicklow Postman 2 to a topheavy house. Norman Campbell does excellent work as James Saunders, a Scotch servant. He is a typical Scotchman. Jane 4; fair business.==Watte's Music Hall (Daniel L. Hart, manager): Robert Cook's Dramatic co. opened a week's engagement 2 with A Blocked Game to fair business. The co. is headed by Gordon McDowell and Elma Cornell and gave a very satisfactory performance. The indications point to a good week's business.

ALTOONA.—Eleventh Avenue Opera House (E. D. Griswold, manager): Paul Barnes Sept. 22, in The Chamois Hunter gave satisfaction to a fair house. Charles Davis in Alvin Joslin 27; large house. Digby Bell 30, supported by an excellent co. in Tar and Tartar, delighted a packed house. La Tosca 6.

WILLIAMSPORT.—Lycoming Opera House (John L. Gaunter, manager): James T. Powers in Walker, London Sept. 27; small but pleased audience. Country Circus 4, 5; three performances to good business. Jane 6; Gilbert's Opera co. in Black Hussar 6.

HARRISBURG.—Grand Opera House (Markle and Co., managers): The Gilbert Opera co. in The Black Hussar Sept. 29 pleased a large audience. Addie Cora Reed and Fred Huntley are singing the leads in a very satisfactory manner. A Breezy Time 3; good business. Darkest Russia was produced in a magnificent manner 4 to a large house.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Gilbert Opera co. in Black Hussar Sept. 20; big house. Performance generally pleasing. Kittie Rhoades at popular prices opened a week of repertoire to big business.

BEAVER FALLS.—SIXTH AVENUE THEATRE (P. H. Cashbaugh, manager): W. A. Burton's New York Theatre co. Sept. 28-30 and matinee gave good performances to fair business. Charles A. Gardner in his new play, The Prize Winner, 4; first-class performance to better than the average business. Sweeney's Alvido and Goetze's Minstrels 6; Chip o' the Old Block 7; Rentz-Santley 13; Kellar 14.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Bobby Gaylor in Sport McAllister and an excellent co., including Dagmar and De Celle, who made a big hit, to a good house Sept. 29. James O'Neill in Monte Cristo drew a large and enthusiastic audience 2. William H. Pascoe, a Newport boy, plays Albert excellently, and was the recipient of a handsome bouquet. Florence Bindley in The Pay Train 5; Lost Paradise 6; The Colonel 7 and 9-11, and Paul Kauvar 13.—ITEMS: Newport Lodge has secured, through James Jay Brady, Hallen and Hart in The Idea for their benefit 30.—From the "1-4" now visiting the white city are Governor Bull, Drum Major Shanteler, and Bandmaster Tom Henry, of the Newport Band.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Lawrence Hanley in The Player 3; large audience.

TENNESSEE.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Woods, manager): Wills' Two Old Cronies Sept. 27; fair-sized audience. Milton Nobles 4; Bartholomew's Equine Paradox 4, 5; Frank Daniels 9.—ITEM: Manager Woods, of Elder's Opera house, is spending several weeks at the World's Fair city, taking in the sights.

MURFREESBORO.—MASON'S OPERA HOUSE (J. D. Fletcher, manager): Milton Nobles in The Phœnix 2 pleased a fair house. Haywood Celebrities 14.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager): George A. Baker's Comic Opera co. began an engagement 2, presenting first half of the week Beggar Student, Dorothy, Bohemian Girl, and Said Pasha to fair sized houses. The co. is giving general satisfaction.—LYCEUM THEATRE (John Mahoney, manager): Frank Daniels in Little Puck 2-4 to very large and enthusiastic audiences.

NASHVILLE.—THE VENDOME (W. A. Sheetz, business manager): Hettie Bernard-Chase in Uncle's Darling 2-4 to light business. Maida Craigen and Frederick Paulding 5-7, presenting A Duel of Hearts and Lorne. Bauer Comic Opera co. 9-14.—THE GRAND (Curry and Boyle, managers): Dark 2-4; Frank Daniels 5-7 in Little Puck.—THE BIJOU (J. H. Mittler, business manager): Anderson's Jolly Old Chums packed the house nightly. A Pair of Kids 9-14.—ITEMS: The theatres did light business last week.—George R. Wendling will deliver his famous lecture, "The Man of Galilee," at the Tabernacle 5.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Uncle Hiram drew a crowded house Sept. 28. M. B. Leavitt's Spider and Fly 30, matinee and evening performances, to good houses. Charles T. Ellis in Count Casper 2; small but enthusiastic audience. The Craigen-Paulding co. 4. The Dazzler 6; Patti Rosa 9.—ITEM: W. G. Wheeler, in advance of Patti Rosa, was in the city 2.

TEXAS.

BELTON.—OPERA HOUSE (F. L. Denison, manager): Barlow Brothers' Minstrels to a topheavy house Sept. 27.

MCKINNEY.—OPERA HOUSE (W. H. Sims, manager): The Burglar Sept. 29; fairly good business. Barlow Brothers' Minstrels 3.

DALLAS.—OPERA HOUSE (George Anzy, manager): A. Q. Scammon's co. in The Burglar Sept. 24, and matinee, to medium patronage. Little Lottie Briscoe as Editha made quite a hit with her clever singing and acting. N. S. Wood in Out in the Streets to fair business 27, 28. Sam T. Jack's Creole Co. 2; Barlow's Minstrels 3; Primrose and West's Monte Carlo 6, 7.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Barlow Brothers' Minstrels Sept. 28; packed house; performance very good. N. S. Wood in Out in the Streets 30, matinee, to poor business.

FORT WORTH.—OPERA HOUSE (Phil Greenwall, manager): Editha's Burglar Sept. 26, matinee and night, to fair business. N. S. Wood in two performances 27 presented Out in the Streets to comfortably filled houses.

WAXAHACHIE.—OPERA HOUSE (P. F. Davenport, manager): Jennie Holman in The Inside Track Sept. 25; small but well pleased audience.

BRYAN.—GRAND OPERA HOUSE (Schwarz and Mike, managers): A. Q. Scammon's co. in The Burglar Sept. 24; very good house. Mattie Vickers in The Circus Queen 27; large advance sale.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): Barlow's Minstrels Sept. 29; large and appreciative audience.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): A small audience witnessed The Burglar Sept. 28. Little Lottie Briscoe as Editha captivated the audience. Barlow Brothers' Minstrels 9.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): Mattie Vickers in The Circus Queen and Jaquino Sept. 24, 25 to light business. George Wilson in Monte Carlo 28, 30; big business. N. S. Wood in Out in the Streets 1; fair house. Nellie McHenry 7, 8.—ITEM: A. J. Spencer was in the city last week ahead of Nellie McHenry.—Mr. Perry, business manager of Monte Carlo, says that he played to $3,400 in Texas last week. Not bad for hard times.

AUSTIN.—MILLETT'S OPERA HOUSE (Ernest Rische, manager): Mattie Vickers Sept. 26, matinee and night, to poor business. George Wilson's Monte Carlo 29; full house. Manager Rische of San Antonio spent the day here 27.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Katie Emmett in Killarney drew fair houses 22, 23; Andrew Mack, tenor, made a hit with his sweet singing. Span of Life and Nutmeg Match next.—YOUNGER'S HALL (H. S. Younger, manager): A concert was given 28 in which Prof. Willard Weihe and Jennie Winston, soprano, received marked attention. The house was comfortably filled.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): A large and select audience greeted Walker Whiteside in Richard III. Sept. 28. Joshua Simpkins 30; large business. Wang 4; S. R. O.

BENNINGTON.—OPERA HOUSE (F. B. Tiffany, manager): Vernona Jarbeau delighted a good house 3.

RUTLAND.—OPERA HOUSE: A large audience and audience greeted Joshua Simpson Sept. 26.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Walker Whiteside in Richelieu Sept. 29, Othello 30; small audiences. Reno and Ford's Joshua Simpkins 3; small house; performance fair.—CAPITAL HALL: Paul's New Garland Theatre co., under the auspices of the G. A. R., for a week commencing 2, change of programme nightly.

VIRGINIA.

LEXINGTON.—OPERA HOUSE (W. H. Waddell, manager): Reddin's (J. A.) co. in A Convict's Daughter and The Hidden Hand Sept. 25, 29; matinee performance small, yet every one seemed pleased. Mabel Paige next.—ITEM: The students of the Virginia Military Institute attended the matinee in a body. They came early and before the curtains rose fairly made the old hall ring with national songs and their college yells.

RICHMOND.—NEW RICHMOND THEATRE (Col John Murphy, manager): Patti Rosa delighted fair houses Sept. 29, 30. James T. Powers presented Walker, London, 2, and made a great hit. He will cancel his Roanoke engagement and play here again 4.—MOZART ACADEMY OF MUSIC (Thom & G. Leath, managers): John T. Kelly in McFee of Dublin 27, 30 to fair business. The Dazzler 2, 3 with matinee, to fair houses. Dr. Bill next.

LYNCHBURG.—OPERA HOUSE (P. M. Dawson, manager): Toma Hanlon, billed to play Down the Slope Sept. 29, appeared in Her Fidelity to a small house. Dr. Bill (Fannie Temple co.) 2-5; large audience. Owing to change of route the co. remained over and presented the same play to a good matinee audience 30.

PETERSBURG.—ACADEMY OF MUSIC: Patti Rosa presented Miss Dixie 2 for the benefit of the Petersburg Lodge of Elks to good business.—ITEM: THE MIRROR is on sale at William A. Tims', North Sycamore Street.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): John T. Kelly in McFee of Dublin Sept. 28; good house. Patti Rosa, with Gilbert, Cawthorn and co. in Miss Dixie 2; good performance to average house. James T. Powers and co. in Walker, London, 3. The audience was in no way what the performance deserved, as it was excellent.

WASHINGTON.

TACOMA.—THEATRE (John W. Hanna, manager): Henry Irving and Ellen Terry in The Merchant of Venice Sept. 21. This was the first appearance of Mr. Irving and Miss Terry before a Tacoma audience. They met here the same enthusiastic welcome that greets them everywhere. Mr. Irving made a few pleasant remarks after repeated calls.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Witt, manager): Friends Sept. 27; S. R. O. Shipped by the Light of the Moon 30; The Laughing Girl 16.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Jay Rial's U. T. C. co. Sept. 29, 30 opened night of 29. Manager Riester refused to allow them to finish the engagement. After the Ball 2: good business. The Burglar 3; fair business.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Clark and Williams' co. in Our Married Men 2-4; clever performance; good business.

CHARLESTON.—BURLEW OPERA HOUSE (W. S. Burlew, manager): Patti Rosa to a most appreciative but small audience Sept. 28. Pair of Kids 3; After the Ball 5; Stock Broker 6; Out of Sight 10.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): The Masked Ball 4.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Little Trixie Comedy co., with Max Smith Robbins as its star, pleased a fair-sized audience Sept. 28. The Masked Ball 2; Schilling's Minstrels 7.—ITEM: Business is none too good here, but factories are resuming work and times are gradually brightening.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (W. H. Stoddard, manager): Little Trixie Sept. 18; good business. The Masked Ball 8.—ITEM: Manager W. H. Stoddard has leased the Red Wing, Minn., Opera House, and will take possession 2.

LA CROSSE.—THEATRE (J. T. Condon, manager): Mr. and Mrs. Oliver Byron presented The Dark Continent to a small house Sept. 27. Masked Ball 5. Cleveland's Minstrels 6; Fast Mail 7.

CANADA.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Edward Vroom's new version of Victor Hugo's drama, Ruy Blas, 2, 3; large and appreciative audiences. Mr. Vroom, being a Canadian, will, no doubt, esteem his reception in the capital as one of the most pleasant incidents of a highly successful tour.

TORONTO.—GRAND OPERA HOUSE (G. B. Sheppard, manager): The Court of Society opened 2 to a rather small house. This is to be regretted, as the co. is one of the best that has been here this season. Effie Proctor Otis as the adventuress was particularly clever in her very difficult role, and assisted by Arthur Lewis as Oliver St. Aubyn, and John Flood as Captain Randall Northcote proved a decided treat. Alexander Salvini 9-11; Modjeska in repertoire 12-14.—ROSSIN OPERA HOUSE (J. B. Morris, manager): The Fred. Solomon Opera co. presented Poor Jonathan 2 to a packed house. Mr. Solomon is surrounded with a very clever co., Madge Lessing, Drew Donaldson, and W. F. Rochester being worthy of note. The Still Alarm 9-14.—ACADEMY OF MUSIC (G. B. Sheppard, manager): Dan McCarthy in The Rambler From Clare 2-7. It is a new version of that well known Irish drama, and was greeted by a crowded house. Mr. McCarthy introduced some new songs, which were greatly appreciated. Bessie Bonehill 9-14.

HALIFAX.—ACADEMY OF MUSIC (H. R. Clarke, manager): True Irish Hearts Sept. 28; large audience. Arthur Rehan's co. in Modern St. Anthony and Satanella 2-4 to good business. Eleanor Barry, Lotta Lynde, and J. J. Hackett made hits. Gran Opera co. opens 9 for three weeks. Edith Mason, Bessie Fairbairn, Alice Carle, Ada Bernard, T. H. Persse, Jack Bell, Stanley Felch, Harry McDowell, P. Depew, Herman Waldo, principals; George M. Towle, musical director.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): De Wolf Hopper Opera co. in Panjandrum opened to a good house 2. Black Crook 9-14.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Walker Whiteside in a repertoire of standard plays to rather light business 2. Mr. Whiteside has undoubted ability, and gives promise of a brilliant future. Fred. Solomon's Opera co. in repertoire 9-14.—THEATRE ROYAL (Sparrow and Jacobs, managers): Still Alarm opened to a crowded house 2. Roger Brothers' Specialty co. 9-14.—OPERA FRANÇAIS (Societe Francaise, managers): The old Lyceum in a new dress and under new management opened 2. The opening piece, Offenbach's Fille du Tambour Major, was greeted by a large, enthusiastic and representative audience of our French citizens. Floral offerings were made to the principal singers, and the first night was an undoubted success. Every Thursday is to be reserved for a gala night, and a special performance given on 5. The bill will be Le Voyage de Mons Perrichon. Les Cloches de Corneville is underlined for representation.—ITEM: R. B. Holland, an old Montreal boy and my predecessor as THE MIRROR correspondent, is proprietor of The Engineer co., which is making quite a hit through New York State.

(Received too late for classification.)

BALTIMORE.

In Old Kentucky, Litt and Davis' new play, was presented at Harris' Academy of Music week of 2-7 to big business. The play is realistic, and in the third act so, ors somewhat of The Prodigal Daughter. As Madge Brierly, the flower of the mountains, Bettina Gerard was delightful.

Gus Williams, with a new play entitled, April Fool, and a company of bright merrymakers to assist him in interpreting it, proved a pleasing attraction at Ford's Grand Opera House. Mr. Williams is as popular as ever and has lost none of his versatility.

At the Lyceum Theatre the Hinrichs Opera co. produced Verdi's Il Trovatore to a large and fashionable audience.

At the Holliday Street Theatre The Romany Rye proved that that class of melodrama still strikes a sympathetic chord in the popular fancy. The house was crowded by an audience that thoroughly enjoyed its stirring scenes and heroic sentiments.

The Rentz-Santley co. presented the burlesque America; or, The Discovery of Columbus, and an olio bill at the Howard Auditorium to a large audience.

At Kernan's Monumental Theatre C. W. Williams and his "big show" drew full houses.

Minstrels and variety made up the bill at Front Street Theatre.

Hugh Coyle entered upon his duties as manager of the Howard Auditorium on Monday evening.

James Jay Brady, manager for Hallen and Hart, is in the city. Mr. Brady is always the recipient of many attentions on the occasion of his visit to Baltimore, where his uniform courtesy and ever ready wit have made him hosts of friends.

Bettina Gerard is of course well-known in the social circles of our city, and a number of theatre parties were made up in her honor.

Leon Cavallo's opera, I Pagliacci, was sung for the first time in Baltimore at the Lyceum on Wednesday night. The local press received it with enthusiasm.

Hallen and Hart are favorites here and all the signs point to the usual large business.

WILLIAM J. O'BRIEN, Jr.

OMAHA.

A Texas steer did a good business Sept. 28-30 at Boyd's Theatre, followed by A Crazy Patch to small houses 2-4. Kittie Mitchell is a graceful dancer. At the Farnam Street Theatre The Waifs of New York drew one of the largest and what was destined to be the last audience, Sunday night, 4.

J. R. RINGWALT.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed to us so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Mt. Sterling, Ill., Oct. 11, Canton 12, Galesburg 13, Joliet 14, Chicago 16-28.

A COUNTRY SPORT (Peter F. Dailey): Louisville, Ky., Oct. 12-14.

A STRAIGHT TIP (Murray and Lohman, mgrs.): Savannah, Ga., Oct. 21.

A TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): New York city Sept. 18—indefinite.

ALABAMA: Newnan, Ga., Oct. 10, Athens 11, Decatur 13, Rome 14, Chattanooga, Tenn., 16, Huntsville, Ala., 17, Talladega 18, Anniston 19, Birmingham 20.

A THUNDERBOLT: Beardstown, Ill., Oct. 10.

ARISTOCRACY (Frohman and Hayman, mgrs.): Indianapolis, Ind., Oct. 10, 11.

AIDA GRAY: Philadelphia Oct. 9-14.

A. M. PALMER STOCK: Boston Oct. 2-14.

A. M. PALMER STOCK (No. 2): Buffalo, N. Y., Oct. 9-14.

A PRETZEL (J. M. Ward, mgr.): Indianapolis, Ind., Oct. 10, 11, Columbus, O., 12-14, Dayton 19-21.

A BREEZY TIME (Fitz and Webster, mgrs.): Philadelphia, Pa., Oct. 9-14, Pottstown 17, Minersville 17, Ashland 18, Mauch Chunk 19, Tamaqua 20, Mahanoy City 21.

A BRASS MONKEY: Poughkeepsie, N. Y., Oct. 10, Peekskill 11, Paterson, N. J., 12, New Brunswick 13, Trenton 14, Philadelphia 16-21, Cleveland, O., 23-28.

ACROSS THE POTOMAC (Augustus Pitou, mgr.): New York city Oct. 9-14, Brooklyn 16-21.

ARTHUR LLOYD (M. Kyle, mgr.): Albany, N. Y., Oct. 10, 11, Troy 12-14.

ALVIN JOSLIN (Charles L. Davis): Cedar Rapids, Ia., Oct. 12, Des Moines 14.

ANNIE WARD TIFFANY: New Haven, Conn., Oct. 10, 11, Woonsocket, R. I., 12, Taunton, Mass., 13, Milford 14, Chelsea 16, Ipswich 17, Dover, N. H., 18, Lewiston, Me., 19, Portland 20, 21, Montreal, P. Q., 23-28.

A BARREL OF MONEY (Brady, Garwood and Stair, mgrs.): Columbus, O., Oct. 12, Dayton 13-14.

A CRUSHER JACK (Stair, Brady and Garwood, mgrs.): Cincinnati, O., Oct. 9-14, Columbus 16-18.

BY WITS OUTWITTED: (Hennessy Leroyle, mgr.): Black River Falls, Wis., Oct. 11, Menominee, Mich., 12, Lake City 13, Rochester, Minn. 14.

BARRY COMEDY: Ottumwa, Ia., Oct. 9-14.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Allentown, Pa., Oct. 10, Reading 11, Scranton 12, Wilkesbarre 13, Williamsport 14, Pittsburg 16-21.

BESSIE BONEHILL (J. J. Rosenthal, mgr.): Toronto, Ont., Oct. 9-14, Cincinnati, 16-21, St. Louis, Mo., 23-28.

BURTON THEATRE: Wheeling, W. Va., Oct. 9-14.

BOSTON COMEDY (C. R. Saloman, mgr.): Lima, O., Oct. 9-14, Delphos 16-21, Hartford City, Ind., 23-28.

BURR AND BENNETT COMEDY: Pittston, Pa., Oct. 9-14, Port Jervis, N. Y., 16-21, Paterson, N. J., 23-28.

BLUE GRASS (George Farren, mgr.): Adams, Mass., Oct. 10, Winsted, Conn., 11, Westfield, Mass., 12, Holyoke 13, Pittsfield 14.

BOTTOM OF THE SEA: Ashland, Pa., Oct. 11, Pottstown 12, Binghamton, N. Y., 13, Elmira 14.

BOYLE'S WILD WEST: Bloomsburg, Pa., Oct. 10-13, Raleigh, N. C., 17-20.

COOK DRAMATIC: Robert Cook, mgr.): Plymouth, Pa., Oct. 9-14, East Stroudsburg 16-21.

CHARLEY'S AUNT (Charles Frohman, mgr.): New York city, Oct. 2—indefinite.

CASINO COMEDY: Orangeville, Ont., Oct. 9-14, Allandale 16-21, Orillia 23-28.

CRUSADERS LAWN: Chicago Oct. 9-14.

COGSWELL-HAGING (Henry E. Abbey, mgr.): Chicago Oct. 2-28.

CHARLES DICKSON (Henry Doblin, mgr.): Davenport, Ia., Oct. 10, Dubuque 11, Milwaukee, Wis., 12-14, Minneapolis, Minn., 16-28, St. Paul 29-31.

CRAZY PATCH (Harry Phillips, mgr.): St. Louis, Mo., Oct. 9-14.

COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): Pottstown, Pa., Oct. 10, Easton 11, Allentown 12, Trenton, N. J., 13, Camden 14, Philadelphia 16-21, New York city 23-28.

CARROLL JOHNSON (J. W. Campbell, mgr.): Duluth, Minn., Oct. 10, West Superior, Wis., 11, Winona, Minn., 12, Dubuque, Ia., 13, Davenport, 14, Monmouth, Ill., 15, Peoria 17, Danville 19.

CORSE PAYTON: Huron, S. D., Oct. 9-14, Aberdeen 16-21.

CARRIE LOUIS (Howard Wall, mgr.): Marysville, O., Oct. 9-14, Tiffin 16-21.

CAPTAIN DERBY, U. S. A.: Pittsburg, Pa., Oct. 9-14.

CLARKE AND CHATTERTON'S PLAYERS (F. P. Prescott, mgr.): Austin, Minn., Oct. 9-11, Emmettsburg, Ia., 12-14, Iowa Falls 16-18, Webster City 19-21, Cherokee 23-25.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): New Orleans, La., Oct. 9-14, Galveston, Tex., 16, 17, Houston 18, San Antonio 19, 20, Austin 21.

COUNTRY SQUIRE (Harry J. Clapham, mgr.): Utica, N. Y., Oct. 10, Syracuse 12, 14, Rochester 23, 25, Buffalo 26-28.

COUNTY FAIR: Brooklyn Oct. 9-14, Scranton, Pa., 16, Wilkesbarre 17, Hazelton 18, Pottsville 19, Sunbury 20, Shamokin 21.

CLARA MORRIS: Providence, R. I., Oct. 12-14.

CHIP O' THE OLD BLOCK (G. D. Johnston, mgr.): Buffalo, N. Y., Oct. 9-14.

DIAMOND BREAKER: Brooklyn Oct. 9-14.

DANGER SIGNAL (E. J. Abram, mgr.): Wilkesbarre, Pa., Oct. 10, Scranton 11, Pottsville 12, Pottstown 13, Reading 14, Mauch Chunk 16, Bethlehem 17, Easton 18, Paterson, N. J., 19, Hoboken 20, 21, New York city 23-28.

DEVIL'S MINE: Wilmington, Del., Oct. 10.

DR. BILL (Southern, Edgar T. Wilson, mgr.): Goldsboro, N. C., Oct. 10, Wilmington 11, Florence, S. C., 12, Charleston 13, 14, Orangeburg 16, Sumter 17, Columbia 18, Augusta, Ga., 19, Savannah 20, 21, Brunswick 23, 24, Jacksonville, Fla., 25, St. Augustine 26, Ocala 27, Gainesville 28.

DISTRICT PATH (A. V. Pearson, mgr.): Rochester, N. Y., Oct. 12-14.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Columbus, O., Oct. 10, Dayton 11, Indianapolis, Ind., 12-14, Pittsburg, Pa., 16-21, Cleveland, O., 23-28, New Castle, Pa., 26, Franklin 27, Oil City 28.

DORA DAVISSON-KAMER AUSTEN: Baltimore, Md., Oct. 9-14, Washington, D. C., 16-21, Louisville, Ky., 23-28.

DANIEL SULLY: Brooklyn, N. Y., Oct. 9-14.

DR. BILL (Eastern, George W. Samuels, mgr.): Meadville, Pa., Oct. 11, Corry 12, Batavia, N. Y., 13, Canandaigua 13, Lyons 14, Tonawanda 17, Niagara Falls 18, Lockport 18, Buffalo 19-21, Ithaca 23, Seneca Falls 24, Auburn 25, Cortland 26, Syracuse 27, 28.

DONNELLY AND GIRARD (Sam P. Cox, mgr.): Philadelphia, Pa., Oct. 9-14.

DARK SECRET: Newark, N. J., Oct. 9-14.

EDGEWOOD FOLKS (Abattery-Wood, O. W. Heywood, mgr.): Oklahoma City, O. T., Oct. 11, Kingfisher 12, El Reno 13, Purcell 14, Gainesville, Tex., 16.

EZRA KENDALL: Pittsburg, Pa., Oct. 9-14.

EDDIE FOYER (Will C. Fleier, mgr.): Richmond, Va., Oct. 10-12, Roanoke 13, Bristol, Tenn., 14, Knoxville 16, Birmingham, Ala., 17, 18, Anniston 19, Atlanta, Ga., 20, 21.

EAGLE'S NEST (W. A. Edwards, mgr.): Bellefontaine, O., Oct. 10, Union City, Ind., 11, Muncie 12, Hartford City 13, Marion 14, Chicago 16-28.

EDWARD VROOM: Syracuse, N. Y., Oct. 10, 11, Binghamton 12, Youngstown O., 13, Massillon 14, Lima 16, Indianapolis, Ind., 17, 18, Columbus, O., 19-21.

E. S. WILLARD: Boston Sept. 25-Oct. 21, Philadelphia 23-Nov. 11.

EVANS AND HOEY (W. D. Mann, mgr.): St. Paul, Minn., Oct. 9-14, Milwaukee, Wis., 16-18, Chicago, 23-28.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Aug. 7-Nov. 11.

EIGHT BELLS: Philadelphia Oct. 9-14.

EMPIRE THEATRE CO.: Winchester, Ill., Oct. 9-11, Pittsfield 16-21.

FAUST (Morrison's Western): Orange, Mass., Oct. 10, Greenfield 11, Bellows Falls, Vt., 12, Rutland 13, Burlington 14, Montpelier 16, St. Albans 17, Plattsburg, N. Y., 18, Ogdensburg 19, Utica 20, Amsterdam 21, Albany 23, 24, Cohoes 25, Saratoga 26, Johnstown 27, Rome 28.

FRANK DANIELS: Hopkinsonville, Ky., Oct. 10, Henderson 11, Owensboro 12, Evansville, Ind., 13, 14.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Wabasha, Minn., Oct. 10, Eau Claire, Wis., 11, Chippewa Falls 12, Hudson 13, Stillwater, Minn., 14, Hastings 16, Red Wing 17, Faribault 18, Owatonna 19, Waseca 20, Mankato 21, Sioux Falls, S. D., 23, Sioux City, Ia., 24, Council Bluffs 25, Omaha, Neb., 26-28.

FLAG OF TRUCE (Walter Sanford's): Springfield, Mass., Oct. 11, 12, Lawrence 12-14, Boston 16-21, Providence, R. I., 23-28.

FOSTER AND WILLIAMS: New Vienna, O., Oct. 10, Bainbridge 12, Waverly 13, Pipeton 14.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Dunkirk, N. Y., Oct. 10, Salamanca 12, Niagara Falls 12, Lockport 13, Albion 14, Brockport 16, Lyons 17, Waterloo 18, Auburn 19, Oneida 20, Utica 21.

FRANK MAYO (J. F. Arnold, mgr.): Seneca Falls, N. Y., Oct. 10, Waterloo 11, Amsterdam 12, Saratoga 13, North Adams, Mass., 14.

FRIENDS (Harry A. Lee, mgr.): Spokane Falls, Wash., Oct. 10, Ellensburg 11, Seattle 12-14, Tacoma 16, 17, Olympia 18, Portland, Ore., 19-21, San Francisco 23-Nov. 4.

FOREPAUGH STOCK: Philadelphia, Pa., Aug. 21—indefinite.

FINNIGAN'S BALL (Murray and Mack): Tecumseh, Mich., Oct. 10, Watson, O., 11, Bryan 12, Defiance 14, Fostoria 17, Bowling Green 18, North Baltimore 19, Carey 20, Mansfield 21.

FELIX MORRIS: Chicago, Ill., Oct. 2-14.

FAUSTO ROMANI (Aiden Benedict, mgr.): Rochester, N. Y., Oct. 9-14.

FANNY RICE: Rochester, N. Y., Oct. 12-14.

FAT MEN'S CLUB: Buffalo, N. Y., Oct. 9-14.

FLEMING STOCK (W. J. Fleming, mgr.): Jersey City Sept. 5—indefinite.

GERMAN LILLIPUTIANS (Rosenfeld Bros., mgrs.): New York city Sept. 5—indefinite.

GLEN-DA-LOUGH: Boston, Mass., Sept. 25-Oct. 21.

GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): Cincinnati, O., Oct. 2-14, Louisville, Ky., 16-21.

GLEASON THEATRE: Beverly, W. Va., Oct. 9-14.

GRAHAM EARLE: Bourbon, Ind., Oct. 9-14.

GUS WILLIAMS (George W. June, mgr.): Norfolk, Va., Oct. 10, 11 Richmond 12-14, Waterbury, Conn., 16, Springfield, Mass., 17, Hartford, Conn., 18, New Britain 19, New Haven 20, 21.

GIRL I LEFT BEHIND ME (No. 2, Charles Frohman, mgr.): Seattle, Wash., Oct. 10, 11, Tacoma 12-14, Boise City, Idaho, 15, Pocatello 16, Salt Lake City, 19-21, Denver, Col., 22-28.

GOLDEN WEDDING: New York city Oct. 2-14.

GIRL FROM CALIFORNIA: Brooklyn, E. D., Oct. 9-14.

GRAY AND STEPHENS: Washington, D. C., Oct. 9-14.

HALLEN AND HART: Baltimore, Md., Oct. 9-14.

HOSS AND HOSS (W. G. Smyth, mgr.): Minneapolis, Minn., Oct. 9-14, Eau Claire, Wis., 17, Winona, Minn., 18, La Crosse, Wis., 19, Oshkosh 20, Fond du Lac 21, Milwaukee 22-28.

HELD IN SLAVERY (H. Ewing, mgr.): Pittsburg, Pa., Oct. 9-14.

HELENE MORA: New York city Oct. 2-21.

HOOLIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Wallingford, Conn., Oct. 10, Meriden 11, Waterbury 12, South Norwalk 13, Hartford 14, New York city 16-21, Hoboken, N. J., 23-28.

HENRY IRVING (Henry E. Abbey, mgr.): Chicago, Oct. 2-Nov. 4.

HUNTLEY-FARLEY COMEDY (John W. Barry, mgr.): Evansville, Ind., Oct. 9-14.

HAMILTON-MARVIN: Waterloo, Ind., Oct. 9-14.

HENSHAW AND TEN BROECK (James L. Lederer, mgr.): Bath, Me., Oct. 10, Keene, N. H., 11, Brattleboro, Vt., 12, Athol, Mass., 13, Gardner 14, Fitchburg 16, Worcester 17, Rockland 18, Brockton 19, Taunton 20, New Bedford 21, Fall River 23, Woonsocket, R. I., 24, Norwich, Conn., 25, Willimantic 26, New London 27.

IN OLD KENTUCKY (Litt and Davis, mgrs.): Washington, D. C., Oct. 9-14, New York city 16—indefinite.

IRENE TAYLOR: Ripley, N. Y., Oct. 9-14.

IVY LEAF: Bridgeport, Conn., Oct. 12-14, Wilkesbarre, Pa., 16, Scranton 17, Carbondale 18, Shenandoah 19, Reading 20, Pottsville 21.

JAMES T. POWERS: Atlanta, Ga., Oct. 10, Rome 11, Birmingham, Ala., 12, Mobile 14, New Orleans 16-21.

J. K. EMMETT (Melville Stoltz, mgr.): Brooklyn, E. D., Oct. 9-14.

JULIA MARLOWE: Cleveland, O., Oct. 9-14, Pittsburg, Pa., 16-21, Baltimore, Md., 23-28.

JAMES A. REILLY (James E. Orr, mgr.): Hanover, Pa., Oct. 10, Tyrone 11, Altoona 12, McKeesport 13, 14, Pittsburg 16-21, Cincinnati, O., 23-28.

JOHN DREW (Charles Frohman, mgr.): St. Louis, Mo., Oct. 9-14, Buffalo, N. Y., 16-18, Rochester 19-21.

JANE (Jennie Yeamans; Charles Frohman, mgr.): St. Joseph, Mo., Oct. 11, 12.

JUST LAND (Ezra Kendall, mgr.): Charleston, W. Va., Oct. 10, Huntington 11.

JAMES O'NEILL (W. F. Connor, mgr.): Fall River, Mass., Oct. 10, New Bedford 11, Rockland 12, New London 13, Bridgeport 14, Waterbury 16, Meriden 17, New Britain 18, Hartford 19, Springfield, Mass., 20, 21, Holyoke 23, Northampton 24, Middletown, Conn., 25, New Haven 26, Newburg, N. Y., 27, Poughkeepsie 28.

JOSHUA'S NIGHTMARE: East Douglas, Mass., Oct. 10.

JANE (Charles Frohman, mgr.): Wilmington, Del., Oct. 10.

J. S. MURPHY: Altoona, Pa., Oct. 10, Huntingdon 11, Cumberland, Md., 12, Frostburg 13, Grafton, W. Va., 14.

JOLLY OLD CHUMS: Paducah, Ky., Oct. 28, Cairo, Ill., 31, Memphis, Tenn., 1-7, Pine Bluff, Ark., 8, Little Rock 9, Fort Smith 10, Aurora, Mo., 11.

JOHN T. KELLY (George M. Welty, mgr.): Montgomery, Ala., Oct. 11, Mobile 12, 13, Pensacola, Fla., 14, New Orleans 16-21, Galveston, Tex., 22-24, Houston 25, 26, Austin 27, San Antonio 28.

JOHN L. SULLIVAN: Chicago, Ill., Sept. 25-Oct. 14.

KATIE EMMETT (Harry Williams, mgr.): Oakland, Cal., Oct. 9, 10, Fresno 11, Los Angeles 12-14, San Diego 15, San Bernardino 16, San Jose 17, Stockton 18, Portland, Ore., 23-25, Tacoma, Wash., 26, Seattle 27, 28.

KITTIE RHOADES: Frederick, Md., Oct. 9-14, Connellsville, Pa., 16-21, Uniontown 23-28.

KATHRINE CLEMMONS (George W. Wotherspoon, mgr.): Corning, N. Y., Oct. 11, Utica 12, Syracuse 13, 14, Baltimore 16-21.

KENTUCKY GIRL: Muncie, Ind., Oct. 10, Lebanon 12, Rockville 13, Frankfort 14, Crawfordsville 16.

KATE CLAXTON: Chicago Oct. 9-14.

KIDNAPPED: Wheeling, W. Va., Oct. 12-14.

LILLIAN KENNEDY (Charles Hassenforder, mgr.): Delaware, O., Oct. 10, Napoleon 11, Adrian, Mich., 12, Jackson 13, Battle Creek 14.

LITTLE NUGGET: Rock Island, Ill., Oct. 11, Moline 12, Ottawa 13, Kankakee 14, South Bend, Ind., 17, Elkhart 18, Plymouth 19, Warsaw 20, Alexander 21, Indianapolis 23-28.

LOST IN NEW YORK (Clifton and Rhyns, mgrs.): Crawfordsville, Ind., Oct. 10, Terre Haute, 11, Danville, Ill., 12, Richmond, Ind., 13, Cincinnati, O., 16-21.

LEWIS MORRISON (Edw. J. Abram, mgr.): Dallas, Tex., Oct. 10, Fort Worth 11, 12, Waco 13, San Antonio 14, Austin 15, Brenham 16, Galveston 17, 18, Houston 19-21, New Orleans, La., 23-28.

(CONTINUED ON PAGE 28.)

THE NEW YORK DRAMATIC MIRROR

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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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*Reading notices (marked *,") 50 cents per line.*

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NEW YORK, - - OCTOBER 14, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT ATTRACTIONS.

AMERICAN—The Prodigal Daughter, 8 P. M.
BIJOU—The Golden Wedding, 8:15 P. M.
BROADWAY—Erminie, 8 P. M.
EMPIRE—Liberty Hall, 8:15 P. M.
FOURTEENTH—The Cracksman, 8 P. M.
GARDEN—Hinrichs Grand Opera Co., 8 P. M.
GRAND OPERA HOUSE—The Power of Gold, 8 P. M.
HARRIGAN'S—82 Woolley St. ck Co., 8:15 P. M.
H. R. JACOBS'—Rose Sydney, 8 P. M.
IRVING'S—Richard Mansfield.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta, 8 P. M.
LYCEUM—The Maid of Bath, 8:15 P. M.
NIBLO'S—Trip to Mars, 8:15 P. M.
PALMER'S—1492, 8:15 P. M.
PEOPLE'S—Across the Potomac, 8 P. M.
STANDARD—Charley's Aunt, 8:15 P. M.
STAR—Mr. and Mrs. Kendal, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

BROOKLYN.

ARION—J. K. Emmet, 8 P. M.
COLUMBIA—The Bostonians, 8 P. M.
EMPIRE—Uncle Tom's Cabin, 8:15 P. M.
GRAND OPERA HOUSE—The County Fair, 8 P. M.
NEW PARK—Wm. De and James.
NOVELTY—The Co. Sez-G-Ocsby 8 P. M.
PEOPLE'S—Slavery Days, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 12:30 P. M.

THAT the old-fashioned drama is neither dead nor dying is shown by the fact that East Lynne is being played in two Philadelphia theatres this week.

THE most refreshing of recent spectacles in London was the appearance in concert of Sims Reeves—aged three score and ten?—and his singing, with a simulation of adolescence, of the venerable but amatory "Come Into the Garden, Maud." Truly, the Briton is loyal to his old loves.

A BOSTON newspaper, pressed for a space-filling topic, asked several well-known professionals, "Does Stage Love Impair Real Love?" and printed the answers. But this is a question that would still remain unsolved though answered by millions.

AN actress whose methods smack of sensation is said to have been the victim of two poorly-aimed pistol shots the other day. The explanation offered attributed the affair to accident. Evidently a misprint for advertisement.

A FOREIGN journal, in a mood of earnest compliment, remarks of Mr. Daly's London house that if that manager "keeps to his programme, his pretty theatre will become the home of the short-run system, for which all playgoers long." But Mr. Daly's longing, no doubt, is for the long run.

SALVINI, in his latest magazine contribution, awards to this country the palm of critical judgment as to the theatre over France, where a few men tell the mass whether an offering be good or bad. The American, Salvini says, is "serious, attentive to details, analytical—I might say almost scientific." Which opinion ought to be copied by some foreign journals for the benefit of the many abroad who fancy that the opposite is the case.

THE CURE WILL COME.

FROM newspapers in various cities it is learned that the branches of the Gerry Society throughout the country, and particularly in this State, have been spurred to great activity with a view to preventing the appearance of children upon the stage.

It is becoming more and more apparent that by the efforts of Gerry himself last Winter, the law against such appearances of children has been made constructively stronger, while in fact the framers of the bill on behalf of the stage children and the legislators who voted for it thought that they were curbing and restricting the power of the Gerry Society in the premises.

The clause in the law as it stands providing for a hearing before the mayor of a city and the appearance of Gerry Society members in opposition to requests for licenses will, under the circumstances, no doubt militate against the children in many places.

Gerry officials in smaller cities are as fond of notoriety as those in New York. And they are much more willing, as a rule, to interest themselves in the affairs of the generally happy, healthy and prosperous children of the stage, who do not need their sympathy or their offices than they are to quietly do good among children unknown who really suffer for their attention.

The hypocritical pretensions of these busybodies, too, are apt to have undue weight with the mayors of small cities, who, in their political tendencies, are apt, and wont to endorse or be influenced by the misrepresentations of this class of loudly professed humanitarians without exercising their own judgment in the matter, or making independent inquiry.

Much evil is really wrought by these professors of goodness and monitors of morality, while much good that they might do is left undone. In good time, however, their mischievous meddling itself will work the cure.

TWO SHAKESPEAREAN PLANS.

TWO stars well known and both well esteemed are to attempt Shakespeare this season.

Mr. Willard will produce Hamlet. Cutting away from tradition as to text and scene, he will follow the play as it appears in the First Folio. Mr. Mansfield will put on The Merchant of Venice, with a greatly augmented orchestra, and a ballet in one of the later scenes of the play.

Students may differ as to the arrangement and the detail that Mr. Willard will observe in minor things of his presentation of Hamlet. But the mass will be most interested in Hamlet himself. The Prince is the figure upon which the whole spectacle will depend. Controverted meanings as to isolated words he may use and disputed surroundings of scenes in which he appears have little effect on the values of his supreme personality. Mr. Willard ought to make a picturesque Hamlet, and his conduct in the *rôle* ought to give the play a new and timely appeal.

As to the Merchant of Venice, while unusual music may soothe or excite sympathetic senses and while the eye may be delighted with graceful supernumerary figures, the intellect demands "the Jew that Shakespeare drew." Mr. Mansfield, in the toil of preparation, has probably kept this prime requisite in view. That he desires to give something additional is to his credit.

The great public that loves Shakespeare in dignified hands awaits the overtures.

ANOTHER STRIKING CASE.

IN an interview in another column the fact is disclosed that Pinero, who wrote The Second Mrs. Tanqueray, which has been declared "the greatest play of the century," had no expectation that it would prove popular.

And the New York manager to whom this feeling was conveyed by the author, himself had an original opportunity to produce the play, but thought it a work for the closet or for a picked audience.

How fallible is human judgment when applied to material for the theatre!

ALL SAILS SET.

LAST night saw a rich array of novelties and interesting openings, and the metropolitan theatrical season now has all sails set. May popular breezes blow!

PERSONAL.

St. Henry.—Jeannette St Henry is visiting her sister for a few weeks at Lansingburgh, New York.

Otis.—Elita Proctor Otis is once more playing the title part in The Crust of Society under the management of John Stetson. A Toronto paper says of her: "Miss Otis is a delicious actress. She has individual style, chic, a lovely caressing voice, seductive manners, a beautiful form and a commanding presence."

Hoyt.—Sadie Hoyt, of the Venus company, was married last week to a Mr. Marchesè, of New York.

Lancaster.—A. E. Lancaster's play, Lal, met with instant and emphatic success at the Girard Avenue Theatre, Philadelphia, the houses being packed and the curtain raised nightly four times at the end of the fourth act.

Townsend.—Horace Townsend, co-author of Mavourneen and formerly on the staff of the *Tribune*, is residing in London where he is doing journalistic work.

Russell.—Lillian Russell was to have sailed for Cuba yesterday, but the possibility of an early production of Princess Nicotine at the Casino has made her abandon the trip.

Abbey.—Within a month Henry E. Abbey has been in San Francisco, Chicago and New York. He reached here from Chicago on Wednesday, went on his yacht to see the *Valkyrie* and *Vigilant* try to race on Thursday, and on Friday returned to Chicago.

Dresser.—Paul Dresser, the comedian, is singing with great success a new comic song called "The Fifty I Didn't Get."

Wilkison.—W. M. Wilkison, manager of Alexander Salvini, will be in New York within a fortnight to do advance work in connection with an engagement booked for his star at a Broadway theatre in November.

Phelps.—H. P. Phelps, author of "Players of a Century" and "The Stage History of Hamlet," and long the reliable dramatic critic of the late Albany *Times*, called at the Mirror office last week. Mr. Phelps is now of the firm of Phelps and Kellogg, writers, illustrators, and publishers, of Albany and Chicago.

Markham.—Pauline Markham, the burlesquer of old, has been engaged to appear in The Veteran Detective. The season will open on Oct. 30.

St. John.—Florence St. John, the London Gaiety girl, may star in America next season. Miss St. John ran us down when she was here three years ago with The Faust Up to Date company. Is Miss St. John fickle, or does she simply want our money?

Farrington.—Nina Farrington has been engaged by T. Henry French for the cast of The Voyage of Suzette.

Ingersoll.—Colonel Robert G. Ingersoll is touring through the South, lecturing before large audiences.

Stockvis.—Samuel Stockvis, an ex-Mirror man, and now on the staff of the *Daily News*, has assumed the responsibilities of press agent of the American Theatre.

Thomas.—Augustus Thomas' next play will deal with Washington life. It is to be "ready when ready."

Howard.—Bronson Howard did not sail for England on Saturday, as he had intended. It is a question now whether he will go abroad to meet his family or await them here.

Russell.—Sol Smith Russell may play at Daly's London Theatre this season.

Jakobowski.—A. M. Palmer and E. E. Rice have invited several American composers to meet E. Jakobowski, the author of Erminie, at a luncheon to be given at the Waldorf on Friday at four o'clock P. M. Among those invited are Gustave Kerker, W. W. Furst, Reginald De Koven, Edgar S. Kelley, Woolson Morse, Ben Woolf, Frank Howson, Henry J. Leslie, John J. Braham, Carl Pflueger, Theodore Bendix, Charles Puerner, and Herman Perlet.

Gould.—Howard Gould, who has been in New York during the past two months, left yesterday for Boston, where he will remain until a suitable engagement.

De Belleville.—Frederic de Belleville returned last week from his special engagement with the Coghlans in Chicago. It was of two weeks' duration. He played Baron Stein in Diplomacy.

Carnes.—Mason Carnes, the young American poet and dramatist, has returned to New York after a year's tour of Europe.

Denicke.—Ernst Denicke, the principal owner of Stockwell's Theatre, San Francisco, is in New York on a brief visit.

Packard.—Mrs. Beaumont Packard's new agency is meeting with favor. She entered the names of one hundred professionals on her books last week.

Small.—The receipts during Mrs. Tom Thumb's brief occupancy of Herrmann's were as small as the star. One afternoon the gross amounted to exactly twenty cents. This is authentic.

LETTERS TO THE EDITOR.

PLANS OF WARD AND VOKES.

DETROIT, Oct. 7, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Permit us to say through your columns that we do not go out next season or any other season under Whitaker and Crossley management.

We intend producing The Jollies under capable management. The title is ours, and neither Eugene Robinson nor anybody else has any claim to it, as we used it for an afterpiece several seasons ago and recently arranged with George Jenks, of Pittsburg, to rewrite and lengthen it to three acts.

Dan McCarthy also holds a copyright on The Jollies, and he has waived all claim to it in our favor.

Yours, WARD AND VOKES.

THE ORIGINAL RAINMAKERS.

HARTFORD, Conn., Oct. 4, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly allow us to make a mild protest against Charles Barton's remarks concerning the use of the title The Rainmakers.

Frank Dumont has had the copyright over four years; it has been in our possession two years and when Messrs. Aronson and Rosenfeld called their joint effort The Rainmakers of Syracuse they courteously offered compromises. But unfortunately for us they escaped the penalty of the law by adding on the words "of Syria."

It's bad enough to have our title stolen without being abused into the bargain.

Yours respectfully,
DONNELLY AND GIRARD,
The *original* Rainmakers.

THE EVANSVILLE THEATRES.

EVANSVILLE, Ind., Oct. 4, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In a recent number of a resurrected dramatic paper the statement was made that the People's Theatre in this city, was being run so as to injure its business in order to help the Grand Opera House, and the correspondent of that paper cited the engagement of The German Soldier as playing to bad business (Sunday night excepted). The weather was very hot during their engagement, and a street car strike was in progress, all the street cars being laid up after six o'clock P. M., which of course had a very bad effect on the show business.

So far as trying to injure the People's Theatre, that is maliciously and stupidly false. Both the Grand and the People's Theatre belong to the same parties, who have engaged T. W. Newman as general manager of both theatres, and T. G. Groves as assistant general manager of both houses. Our business is to make both houses pay and to prevent the booking of too many companies. The attractions are protected in both theatres, one being a high priced house, the other playing at popular prices.

The article was inspired by spite because we refused to recognize the credentials of the correspondent of the aforesaid paper, and the said correspondent has in the meantime left the city under a cloud, and sundry persons are filled with grief and pecuniary loss.

Like all cities within a radius of 300 miles from Chicago, we have suffered to some extent; but we believe business will resume its normal condition by the middle of November.—Very respectfully,

NEWMANN AND GROVES.

MR. SHANNON ON DRAMATIC SCHOOLS.

BROOKLYN, N. Y., Oct. 4, 1893.

To the Editor of the Dramatic Mirror:

SIR.—A paragraph has appeared in several New York papers to the effect that I am about to retire from the stage. This is true in a certain sense only. The facts, I am about to open a dramatic school in Brooklyn.

I am well aware that my transgression is looked upon as being unpardonable by some of my professional associates, but I plead in extenuation of my crime the fact that I realize the sad truth that novices and amateurs are in far greater demand than actors and actresses of experience. Therefore, I have reluctantly yielded to the temptation, and will in the future do my best to swell the ranks of dramatic aspirants so that managers may have a still larger field to choose from. Of course I do not propose to do it in a philanthropic spirit. Not at all. I simply desire to earn an honest penny in an humble way.

Nearly every city of prominence in this country has its charlatans who call themselves elocutionists or dramatic teachers. I have actually been in contact with people that have not had experience of any kind in matters pertaining to stage art, who nevertheless had succeeded in hoodwinking guileless young men and women into the belief that they knew it all. The worst feature about the business is the promises and inducements these people hold out to their victims.

I admit that dramatic schools are a necessity—stock companies are things of the past, the opportunities they afforded to beginners exist no longer. While they flourished, young men and women commenced at the bottom round of the histrionic ladder, and were taught to climb slowly and carefully.

The combination system has changed all this, and as a consequence dramatic schools in which the ordinary rudiments of acting may be acquired by stage aspirants are an absolute necessity, but these schools should be conducted in an honorable and business-like way, and presided over by persons of integrity, intelligence and practical stage experience.

Bearing this in mind I am vain enough to think that I have not yet lost my usefulness in a profession that I love and of which I am proud to be a member.

Yours sincerely,
J. W. SHANNON.

A LETTER FROM FRANK SORCROSS.

NEW YORK, Oct. 5, 1893.

To the Editor of the Dramatic Mirror:

SIR.—As an actor whose record is a matter of pride to him so far as his professional relations have been concerned, and as a manager who has always tried to meet obligations, I wish to very briefly and definitely contradict and correct the impressions as to my management of the company that played at Elitch's Garden, Denver, which may have been gained from what has been published in a communication to THE MIRROR.

I took the company from New York to Denver to play a definite season during the Summer for a certainty to be paid weekly by the management of Elitch's Garden. Upon arriving in Denver, I proceeded to fulfill my part of the contract to the letter. Instead of receiving the certainty promised, I received less from week to week until, at the ninth week the Elitch Garden management owed me $1,000. In the meantime I had paid my company their salaries weekly, with regularity, subject only to a deduction therefrom, as had been agreed with the company, of a certain weekly instalment for fares to New York.

I found that the regular receipts were being infringed upon nightly to pay materialmen's claims against the Elitch Garden company, which was insolvent. And when my claim had reached the figure stated a receiver was appointed, as I believe mainly with the purpose of defeating my claim. Subordinate officers of the Garden company took advantage of this state of affairs to misrepresent the facts to my company, with the view of crowding me out of the management and continuing the company at less expense. This in fact was done, the man who affected it for the Garden being discharged by its management as soon as he had accomplished his work—truly a fit reward for such services.

I have documents and vouchers in my possession to prove:

First, that my company was paid every dollar due them.

Second, that my personal claim against the Elitch Garden company, reduced to about $400 in order to secure its payment, is still in a lawyer's hands for collection.

Third, that the members of my company also received return tickets to New York, for which I have their receipts, in addition to their salaries.

A volume might be written of minor details of my experience in Denver that would illustrate greater ingratitude and injustice than was shown in the mild-toned communication about the matter published in THE MIRROR and signed by the members of the company I took to Denver.

Respectfully,
FRANK SORCROSS.

IT COVERS A BIG FIELD.

Atlanta Constitution, Sept. 17.

PROGRESSIVE JOURNALISM.—The ratio of newspaper readers to the entire population of the United States exceeds that of any other country, and if this significance has any weight, we may justly claim to be the best informed people in existence. Among the higher excellencies of literature paying regular visits to the homes of the rich and poor might be mentioned THE NEW YORK DRAMATIC MIRROR, teeming with its brilliant stage talk, and reaching the highest pinnacle in theatrical journalism. Without doubt it is the representative theatrical paper of this country, and this is easily proven by the fact that it is sought after by all stage-loving people desiring authoritative criticism and sparkling comments. Its one aim is the elevation of the stage, the protection of the profession, and to serve its patrons with the fullest accounts and happenings throughout this and the old world. In a word, the paper covers a big field, and covers it thoroughly. Its policy is irreproachable, and at the present moment stands without a parallel.

NOT A REVOLUTIONIST.

"I commend Clement Scott for the stand he generally takes on behalf of a pure and noble drama," said Daniel Frohman to a MIRROR man as he turned the pages of Scott's essay on "Two Dramatic Revolutions" in the *North American Review* for October, "but I dispute some things he has said about Pinero's The Second Mrs. Tanqueray. That is not an evil play, and it has a good purpose, though perhaps it is not a drama that the unsophisticated should see."

"Would you have produced it at the Lyceum Theatre, Mr. Frohman?"

"Not as a production for a run. As to the charges of plagiarism made against Pinero you know Mr. Scott has apologized and the charges have fallen to the ground. Now I happen to know something about the history of The Second Mrs. Tanqueray, and the circumstances under which it was written. In fact, Pinero sent me a copy of the play long before its London production. With that copy he sent me an explanatory letter, in which he said he did not expect that I could see my way to its production here. He said that he had written the play to satisfy his artistic conscience, and for his own interest; that he had felt impelled to do it as a matter of dramatic art; and that his only hope for its publicity beyond publication was in a performance before an elected audience."

"What did you write to him about the play?"

"I saw the great dramatic strength of it, and recognized it as a valuable contribution to dramatic philosophy—as a study in psychology and certain phases of human life. But I was not willing to produce it at the Lyceum Theatre, except for two or three matinee performances before selected audiences."

"Then in fact the wondrous success of the play was as great a surprise to Pinero as it was to others?"

"Yes. He had no idea that it would achieve such great success, because he thought, as I thought, that it was a play proper only for a certain audience, and one that the general public would not endorse."

"Then you do not believe in the school of drama of which The Second Mrs. Tanqueray is the latest English type?"

"I believe that there is a limited audience of the sophisticated—and a larger audience of this kind in England than in this country—to which such plays prove interesting. But I do not believe in an indiscriminate production of such plays. I would not set such a play before a miscellaneous audience, or before a Lyceum audience, because such an audience would be shocked rather than instructed by such a play. This class of drama is necessary to dramatic literature as a literature, because it adds an element of universality and touches new phases of life. But the drama to encourage in the theatre is that which plays about and upon the nobler elements of humanity and the higher sentiments and sympathies—and chiefly that which illustrates domestic joy and integrity. We ought not to put into the theatre the gruesome and the unwholesome and the wicked. Books are printed—are found on the tables of the family—which treat of these things. The theatre is generally no place for them."

"But do not such books tend to create a taste for kindred things in the theatre? Is there not a growing public demand for this phase of realism on the stage?"

"I think people are more sophisticated than they used to be—in fact, I think young women nowadays know more than their mothers did—but still I do not think that the new kind of plays, like Ibsen's, will ever seriously impair the demand for the romantic, regular and sentimental drama. In fact, I believe, whatever the development on new lines may be, that there will eventually be a return to the school that has so long pleased—the school that deals with happiness and the virtues rather than with misery and irregularity and vice. There is a certain number of people—like those who made up the audience of the late Theatre of Arts and Letters, for instance—who try to believe that they are greatly interested in the so-called new school of the drama. But even these people in their hearts love better the better kind of plays in favor of which I have spoken."

CLEVER SIMULATIONS IN EBONITE.

When one of the critics of the *Herald* said that the statues that help to make beautiful the ball room scene in Francis Wilson's production of Erminie at the Broadway are made of celluloid he paid a compliment to Edward Seidle, whose creations they are. Celluloid is a material which lends itself easily to the simulation of ivory, and which is capable of being moulded beautifully into the outlines of the human form divine. But those statues of Wilson's are not celluloid. They are plain, every day *papier maché*, draped in prosaic canton flannel. But they are admirable pieces of work, for which Mr. Seidle deserves all possible credit. Mr. Seidle's artistic sense told him that there is commonly a lack of airiness about the drapery of a statue, be it of whatever material. That set him thinking, with the result that he did a clever thing. He modeled those statues in the nude, making them as perfect as possible in that form. Then he saturated the drapery in a preparation and draped it round the figures in graceful and natural folds. In a few days' time the saturating preparation in which it had been dipped had made it as rigid as iron and almost as hard, while robbing it of none of its grace. The beautiful ball-room scene owes a great deal to the property manufacturer, by the way. Mr. Seidle is responsible not only for the statues but also for the chandeliers. These add vastly—with their admirable imitation of candle light—to the effectiveness of the scene. Indeed, all the scenery and effects are skilfully devised and executed and have helped greatly to enable Mr. Wilson to add another to his list of successes.

OMAHA THEATRE BURNED.

Shortly after the rehearsal of The Waifs of New York at the Farnam Street Theatre, Omaha, on the afternoon of Oct. 2, fire was discovered in the flies. The whole house was soon in flames, and it required the combined efforts of the entire fire department to confine the loss to this building. The walls fell in an hour later, and the Waifs company lost all their properties other than personal wearing apparel and the engine and horses used in the fire scene, the elevator not being large enough to hoist the engine.

The theatre was built in 1881 by James E. Boyd at a cost of $85,000. The building was sold to the American Loan and Trust Company in 1889. On the completion of Boyd's New Theatre in 1891, the Boyd Brothers having taken the management of the new house, the Farnam Street Theatre was leased for five years to L. M. Crawford. The house had been a profitable investment, but it is hardly thought that another opera house will be rebuilt on this location.

Mr. Crawford had just closed a lease of the New People's Theatre which was known formerly as the Grand Opera House, the People's having been closed on an attachment the morning of the fire at the Farnam Street Theatre. This takes Mr. Crawford back to his first love, as he conducted this theatre during the season of 1889-90.

Mr. Ammon, of The Waifs of New York company, has removed his trunk from the ruins; the contents were badly damaged by water, but a valuable manuscript was recovered intact.

A BUSY EXCHANGE.

The American Theatrical Exchange continues to present a scene of activity. Manager W. A. McConnell remarked yesterday to a MIRROR reporter:

"Our business continues to prove gratifying. We are look after the interests of almost all the leading theatres and attractions throughout the country. The time we have managed to fill during the past four weeks fully illustrates our capabilities. The success which we heave met is readily accounted for in the circular which was issued at the establishing of the Exchange.

"We have transacted business of importance by conscientious methods, in an impartial and unprejudiced manner. This will explain how we have readily secured the co-operation of the leading theatres and attractions throughout the country. We have no foreign or individual interests. I claim this is the only Exchange that has no companies of its own to book, to the detriment of our patrons."

FLORRIE WEST.

The picture on the first page of THE MIRROR this week is that of Florrie West, who has won great success in Prince Pro Tem, now playing at the Boston Museum. Miss West came to this country three years ago, and made her first appearance in the U and I company. Miss West's hit in Prince Pro Tem has been so pronounced that she has already had offers from George Thatcher and from the new Casino management to appear in Lillian Russell's company. Miss West has made no decision as to next season, as she may take out a company of her own.

MISS CHEATHAM'S TOUR.

Kitty Cheatham will open her starring engagement in Jane under the management of Charles Frohman on Oct. 16 at Detroit. After that the company will start on its Southern tour, opening on Nov. 2 at Louisville. Miss Cheatham will be supported by the original cast of the piece. She was offered the part of Suzette in Le Voyage de Suzette, which T. Henry French is to produce during the holidays at the American Theatre, but other arrangements made it impossible for her to accept the offer.

MISCELLANEOUS.—Wanted a good minstrel company for one or two nights at Waterloo, Wis. Can play to big business if a good organization. Address at once, Manager E. E. Leschinger, Waterloo Opera House.*,*

☞ Send stamp for catalogue of theatrical photographs to Supply Department NEW YORK DRAMATIC MIRROR.

PROFESSIONAL POINTS.

William Clifton and Louis Parvo have signed with Louise Hamilton.

Isabel Tucker, the singing and dancing soubrette, will not go on the road this season. She will reside in Jersey City, and play only jobbing engagements.

Charles Boyd and George M. Revere have joined Ulke Akerstrom's support.

The American Resort, a variety theatre at Spokane, Wash., was burned on Sept. 26. Loss $15,000, fully covered by insurance.

Franklin Bien, for Julius Bien and Company, last Tuesday entered their judgments for printing against George W. Lederer, aggregating $3,504.50.

A handsome souvenir programme was published on the occasion of the opening of the new Bastable Theatre, Syracuse, N. Y., on Oct. 2.

Mrs. D. F. Verdenal's comedy, The Laughing Girl, in which Clara Lipman and Louis Mann appear as joint stars, was produced at Bradford, Pa., last Tuesday night, and is said to have scored a success.

Amelia Somerville, famous as the merry little mountain maid of Adonis, is a happy mother, and her husband, Fred. Runnells, is also happy. The child may also become a merry little maid.

On Thursday, Sept. 28, Milton Nobles walked into his dressing-room at Nashville, and found a handsome silk umbrella on his dressing-case. His company had thus complimented him on his birthday.

"The Sweetheart of All the Year," words by Madeline S. Bridges, music by Leila France, was recently played at the World's Fair as a cornet solo, with accompaniment, as it was by Sousa's Band recently. This ballad, which is very popular, is a feature of The New South.

Katharine Roland, who formerly supported McKee Rankin in The Runaway Wife, first personated Mlle. Valleria the adventuress in Hands Across the Sea, at the Grand Opera House in this city on Sept. 30 and made a hit.

William B. Palmer has been engaged as treasurer for the coming tour of Carrie Turner.

Mae Branson, the brunette beauty who has figured in Evangeline, Adonis, The Seven Ages, and 1492, was married at the Burnet House, Cincinnati, last Monday, to Louis Edward Whicher, of Brookline, Mass., where the happy couple will be at home on Wednesday evenings, Dec. 6 and 20. The wedding took place at noon in the parlors of the hotel named, which was decorated for the event, and a breakfast at which covers were laid for forty, and of which Henry E. Disey was the guest of honor, followed the event.

The Baltimore *Sunday News* recently printed sketches and pictures of the theatrical managers of that city. The list included John T. Ford, John W. Albaugh, John W. Albaugh, Jr., Mrs. P. Harris, Tunis F. Dean, R. S. Button and J. L. Kernan.

Katie Emmett recently discovered a tarantula in a bunch of bananas she had purchased in Salt Lake City. The discovery was made in time to prevent serious consequences.

John T. Hanson, of the Zeb company, is reported to have made a hit with his "hoosier dance."

M. J. Murphy, of the Katie Emmett company, last week presented to the Knights of the Red Branch, San Francisco, a pair of genuine Irish pikes that were carried in the rebellion of 1798.

Annie Sutherland, in Venus, wears a brilliant nickel armor. Regaloncita, as Cupid in the same piece, shoots an arrow as she leaves the stage. Regaloncita's aim was erroneous last Monday night, and her arrow struck Miss Sutherland's armor at the neck and glanced off without harm. Had it hit one of the unarmored in Venus, the result would have been different.

Henri Marteau, the violinist, will be leading soloist of the Seidl Orchestra in Philadelphia, Washington and Baltimore.

Bertha Webb, violinist, a pupil of Mme. Urso, will make her first appearance this season as a star at the St. Cecilia Concert at Carnegie Music Hall on Nov. 22.

Clint G. Ford, manager of An American Hero, has engaged Bertha St. Clair, Cora Pryor, and Jennie Kendrick for his company.

Lay and Tomoor, of Cincinnati, were the decorators of the new Tootle's Opera House in St. Joseph, Mo., and not Louis Toomey, as has been published.

In the first-night audience of Erminie at the Broadway Theatre last week were Nettie Lyford, Anna O'Keefe, Laura Burt, "Aunt" Louisa, Attalie Claire, Grace Filkins, Charles W. Dungan, Louis Harrison, Oliver Sumner Teall, Madame Fursch-Madi, Isabel Urquhart, Guy Standing, Lillian Russell, Lew Rosen, T. Henry French, Mrs. Richard Barker, and about a dozen young women who have appeared at one time or another as Javotte in the opera.

The Roumanian Band, which played last season at Lakewood, N. J., has been engaged by C. B. Cline to appear on the promenade at Koster and Bial's, and by Grover Cleveland to open the season at the White House. Cline and Cleveland!

The following attractions are playing on C. B. Jefferson, Klaw and Erlanger's Southern Circuit this week: Rose and Charles Coghlan, N. S. Wood, Superba, Pete Daly, George Wilson's Minstrels, the Baker Opera company, Patti Rosa, and Dr. Carver in The Scout.

Carrie Turner's organization comprises Harry St. Maur, manager; Belle Archer, press agent; W. B. Palmer, treasurer; E. C. Barry, business manager; and the following actors: Charles J. Richman, Sedley Brown, Julian Greer, T. Finch Smiles, Harry Sullivan, Lillian Lawrence, Lillian Leach, Mrs. Ashford Griffith, Jean Chamblin and Miss Thropp.

In Troy last week Archie Boyd played The Country Squire to the largest house of the season at the Griswold Opera House. According to the local newspapers and to Manager R. M. Hickey, times are on the mend in Troy.

William Redmund, of the Salvini company, has made a hit as Don Cæsar in Ruy Blas. He receives scene and curtain calls frequently for his acting in this part.

Augustus Piton has bought from J. C. Williamson, the Australian manager, the American rights to Struck Oil, through the agency of Frank W. Sanger. Williamson starred with this play with his wife many years ago, and made a fortune.

Patti is expected to arrive in New York early in November.

E. S. Willard will begin an engagement of nine weeks at the Garden Theatre on Nov. 27, opening in The Professor's Love Story.

Lawrence Hanley is making a favorable impression through the South, where he is now touring in The Player.

A Modern Heroine company closed at Marlboro, Mass., on Saturday night. The managers, Hardy and Simon, are said to have disagreed; hence the disbandment. Changes will be made in the company, and it will begin again on Nov. 13. Business Manager Solomon says that business in New England is "something fearful," and that many managers are requesting companies to cancel their dates, owing to the unprecedented scarcity of money in their towns.

George W. Larsen has sold out his interest in the Scenic Ad. Company, of Philadelphia, and will return to the stage.

Sager Midgley has made a pronounced hit with Gus Williams' April Fool, and the press everywhere recognizes his work.

James Sturges, for several seasons principal comedian with the Kimball Opera company, and Lillian Elma, have joined April Fool.

G. Swede Lewis has just published "The Heart of Art," which he describes as "an economic system of expression."

F. H. Robie has retired from The Still Alarm.

William J. Gilmore, the theatrical manager of Philadelphia, answers the complaint in an action brought against him to recover $650 with interest for rent on a lease of the Arch Street Theatre, by claiming that he has paid in full for the time he occupied the theatre, and setting up that he was dispossessed by the agents, who have leased the house to another party.

The Aberdeen Hotel, at Broadway and Twenty-first Street, is increasing in popularity with members of the profession. The following are among its guests at the present time: Alice Fischer, George Fortescue, Viola Fortescue, Mr. and Mrs. George Boniface, Mr. and Mrs. Charles Leonard Fletcher, Frank Carlos Griffith, Josephine Arthur, Walter L. Rowland, Kyle Booth, and Mrs. George Wotherspoon.

Recent withdrawals from the Lawrence Hanley company are Jennie Reiffarth, Russ Whytal and Robert McClannin. Miss Reiffarth will originate a part in Paradise Flats. Mr. McClannin has been engaged for the cast of Olaf.

Daniel Shelby, who has produced The House With Green Blinds successfully in Philadelphia, Montreal and Syracuse this season, will present it at the Empire Theatre, Brooklyn, next week.

All the scenery and nearly all the wardrobe of The Waifs of New York company was destroyed in the fire at the Farnam Street Theatre, Omaha, last week. Andy Amann found in the ruins the manuscript of A Clean Sweep, which he has already booked for next season. It was the only copy in existence and until it was found Mr. Amann was in a state of mind, as might be supposed. The company hastily procured new wardrobe and opened in Lincoln, Neb., on Thursday night.

Our correspondent at Raleigh, N. C. writes: "Toma Hanlon and her company disbanded here on the 2d inst. on account of bad management."

Mlle. Rhéa has met with success in her new play, The Queen of Sheba. The scenery is said to be gorgeous, the costumes are beautiful, while the music is noble and inspiring. Mlle. Rhéa's company of twenty-five persons is acknowledged to be the strongest that has ever appeared with her. W. S. Hart, the leading man in the new piece, has added to his laurels.

E. H. Hoff is filling the important post of leading tenor in The Bostonians. Tom Karl has retired permanently from active service in the organization, retaining his pecuniary interest in the partnership, however. Mr. Hoff, who succeeds to Mr. Karl's roles, is meeting with distinguished success in them.

Klaw and Erlanger are already at work on the following routes for the season of 1894-95: Roland Reed, Denman Thompson's Two Sisters, Rice's Surprise Party in 1492, Sol Smith Russell, Joseph Jefferson, T. B. MacDonough's new production, Marie Jansen in Delmonico's at Six; The Country Circus, The Prodigal Father, The Soudan, and the Warde-James combination.

C. B. Jefferson, Klaw and Erlanger's Comedy company, headed by Marie Jansen, in Delmonico's at Six played Washington last week to the largest business that has been done there this season. Manager J. Wesley Rosenquest has booked Miss Jansen and her organization at the Bijou Theatre for the season of 1894-95.

The best book to teach you all about elocution, reading, oratory, stage effect, and acting is entitled "The Heart of Art," written by the eminent authority, G. Swede Lewis, and endorsed by leading artists and critics. For particulars write to The Heart of Art Publishing Company, 136 Liberty Street, New York. First subscription edition sold in ten weeks.*,*

TELEGRAPHIC NEWS

CHICAGO.

Wilkins Micawber at the Fair—Enormous Business at the Theatres—Hall's Characteristic Chronicle.

[Special to The Mirror.]

CHICAGO, Oct. 9.

This has been a hot day for Chicago. It was Chicago Day at the Fair, and although for three days the railroads entering here have employed everything on wheels, they have not been able to bring in the people. The wonderful business at the leading theatres keeps pace with the marvellous business of the Fair, and the managers are happy while the croasers are sad. The actor now playing to the greatest crowds ever known in the history of the show business is a man whose name I will not mention. He plays the part of Wilkins Micawber at the World's Fair White Horse Inn, and he is Dickens' character to the life. I never saw a better piece of acting. His make-up is wonderful, he has a fine face and he strolls about the grounds in his shiny attire, astonishing the jays and foreigners who never heard of David Copperfield. If you approach him he hands you a card and says: "I am here at the White Horse Inn, where I shall wait until something turns up." The manager who can induce him to appear on the stage as Micawber will make money.

I have been spending a week at the Fair, and last Saturday I saw a great opportunity there for my old friend, William Ananias McConnell. It is in the California Building. The sign reads: "This date exhibit for sale." It occurred to me that Mr. McConnell might try it, and open the dates in his new exchange for next season.

"Three a throw" has not affected the Irving engagement at the Columbia, where Henry and Ellen have packed the house nightly, the $3 seats going first. The Merchant of Venice has made such a hit that it will be continued this week. Saturday night Louis XI. was given, and next Saturday night The Bells is announced, with Becket to follow. Manager Al. Hayman, who was here enjoying the great business with Manager Davis, left for New York Saturday with the firmly fixed idea that Chicago is a pretty fair show town. Irving's Shylock is a wonder, but I know some of the World's Fair officials who can give him cards and spades in the role.

I never realized how bad the theatrical business really is until I received Roland Reed's Fall and Winter lithograph the other day. It shows him in a straw hat.

Coquelin and Hading are drawing fine audiences to Hooley's, where they began their second week. Tartuffe and Les Précieuses Ridicules to-night, and Manager Harry Powers tells me that business is "tray jolee." What do you suppose he means? Maybe he thinks it's French, but I'll buy a French that it isn't. Taming of the Shrew and Camille will be given during the week.

Steele Mackaye's Spectatorium, which was to have been opened by the President, has been closed by the Sheriff. It cost the stockholders over $500,000 to put it up as far as they got, and it was purchased for $2,500 by a man who must pay $15,000 for tearing it down. The material will be used for sidewalks and cottages. What a finale!

Felix Morris had a very good week at the Schiller, and he began his second and last week to-night with Evergreen and Cousin Joe. Kerry and The Major will be given later in the week. Van Zile's farce, Champagne, which Mr. Morris presented last week, was pretty thin. Jane Stuart and Arthur Byron are the best people in the company.

"Senator" Crane is packing McVicker's every night with Brother John, and Doorkeeper Tom Geary has been tearing off coupons in his sleep for a week. Mr. Crane himself is happy, healthy, and as genial as ever, while Mrs. Crane, "the other half of the sketch," remains the treasurer par excellence.

David Henderson's coffers are bulging with the booty of his "forty thieves" at the Chicago Opera House, where Ali Baba gives way to Sinbad next Thursday evening. David contributed a number of costumes and pretty girls to the Chicago parade at the Fair to-night, and he offered to allow his brother Wemyss to appear as Ajax in the electric float, but Major Handy feared he would not look the part.

I met my old friend, Edwin F. Thorne, on the street here the other day. He is the man whom one Horace McVicker once cruelly referred to in an introduction as "the brother of the actor."

The daily matinees of America at the Auditorium are pushing the weekly gross receipts over the $50,000 mark. Mr. Abbey will have money to burn this Winter.

At the Grand, A Trip to Chinatown is filling the theatre nightly. Frank McKee is here with the company. So is B. Dasher. Charlie Thomas passed through early in the week on his way to the coast. Harry Conor has secured rooms in Midway Plaisance, and he boards in the Java café. Personally, I like the coffee they serve there, but the quality of their sinkers is inferior.

Business at the Trocadero, with Sandow as the trump card, continues very large, and Buffalo Bill's Wild West is a gold mine. Large audiences frequent the Grotto and at the Casino-Eden Musee Haverly's Minstrels are doing wonderfully well.

Oliver Byron had a big week at the Windsor, and yesterday Julia Stuart, Maude Granger and a fine company had two big houses with that old favorite, The Two Orphans.

Paul Arthur and Bob Hilliard were given a splendid reception at the Haymarket in The Nominee last week, and the performance was a bright one. The Ensign opened well there last night.

Bills at the others theatres this week are Lew Dockstader's Minstrels at Havlin's; Thomas E Murray in The Voodoo at the Alhambra; Dan McCarthy in The Cruiskeen Lawn at the Clark Street Theatre; John Kernell in The Hustler at the Academy of Music; Charlie Mitchell and Jim Hall in A Wicked City at the People's; John L. Sullivan at the Empire, and vaudeville at the Lyceum, Isabella, Olympic, Madison Street Opera House and Park.

I have it on the best of authority that no change is contemplated in the management of the Schiller, and that New York parties will not get it, as reported.

While here Rose Coghlan set on foot a movement for a testimonial to the widow and children of the late Anson Temple, and it is likely to be a roarer. Max Godenrath's benefit is announced for Oct. 30.

Robert E Fraser is still here. He was best man at the recent wedding of Mrs. Jennie Kimball.

"BIFF" HALL.

CINCINNATI.

Cooler Weather, Better Attendance—A New Extravagance for Buzz—This Week's Attractions.

[Special to The Mirror.]

CINCINNATI, Oct. 9.

The Pike opened its season yesterday with the Campobello Grand Opera company in Faust and Don Pasquale. Attendance large. The company includes Signor Campobello, Mrs. S. T. Carnes, Caroline Maxwell, and Edward W. Knight. To-night's programme includes Martha and Bohemian Girl, and Il Trovatore and The Barber of Seville are announced for to-morrow evening, which will conclude the engagement. Robert G. Ingersoll will lecture on "The Gods" at this house on Thursday evening.

Barnabee, Karl, and MacDonald's Robin Hood Opera company presented that attractive opera at the Walnut to-night, the attendance being exceptionally large, and the applause hearty. The same bill will be given until Thursday evening when De Koven's The Knickerbockers will be given to Cincinnati for the first time. Next week, Bessie Bonehill in Playmates.

At the Grand, The Girl I Left Behind Me is filling a second and final week's engagement, and if to-night's attendance be any criterion, a successful week is assured. The S. R. O. sign was displayed on both Friday and Saturday evenings. Next week, The Black Crook.

The Prodigal Father, with Maggie Cline as an accompanying feature, packed Havlin's yesterday. Miss Cline was in the days of long ago a member of the old Vine Street Theatre company under Colonel Snellbaker's management, and was a prime favorite even at that time. The Prodigal Father was well cast and staged, and scored a decided hit. Next week, Lost in New York.

Herbert Winslow's sensational melodrama, A Cracker Jack, was received with enthusiasm at Heuck's yesterday, the matinee and evening attendance both being sufficient to crowd the theatre. The play treats of life in the Oklahoma district, and is interesting.

Manager Anderson, of the Fountain, yesterday presented a straight vaudeville entertainment, Clark and Williams' Specialty company being the attraction for the current week. Papinta's dancing, the Marvelles, Clark and Williams, and Violet Sinclair were the features of the entertainment.

Manager Davis, of Robinson's Opera House, in Master and Man has apparently found an attractive card for the current week, judging from Sunday's attendance. The piece was well mounted and cast in satisfactory style.

The Marie Sanger Burlesque company packed the People's to the doors yesterday, and furnished one of the best entertainments of the season. The specialties of Healy and Costello, Leonard and Hart, and Latona's musical act were notably good. Joan of Arc, the extravaganza which concludes the performance, is far above the average.

Manager Rainforth, of the Grand, will accompany Colonel Robert G. Ingersoll during the distinguished lecturer's rather extensive tour in Ohio and neighboring States.

The change in weather here has improved the theatrical attendance perceptibly.

On Friday evening Leopold Jordan began work with Henry E. Dixey upon an extravaganza which the latter is to produce next season upon an elaborate scale.

During the matinee performances this week at People's, the women in attendance will be presented with a copy of Annie Whitney's song, "My Girl."

JAMES MCDONOUGH.

PHILADELPHIA.

The Record of Attendance to Many Theatres—Sam T. Jack Outdistances the Eighth Street Theatre.

[Special to The Mirror.]

PHILADELPHIA, Oct. 9.

Shing Ching, Richard Stahl's new opera, is being cut and put in better shape, and is drawing well. House to-night is good.

The People's Theatre, with pugilist Mitchell as the star attraction, had a great week—the best of season. To-night 9 Bells, with The Byrne Brothers, opened to a fair attendance.

Manager Holland, of the Girard Avenue Theatre, staged Turned Up in taking style, and the attendance was above the average all the week. The stock company is meritorious, and does excellent work. To-night T. W. Robertson's School has a handsome attendance, and promises a good week.

When Ben Teal was appointed stage manager of The Algerian at the Park an improvement in the opera was at once discernible. It drew fairly on the week. There are several exquisite musical numbers. To-night The Rainmakers are appearing to a packed audience.

Carncross Minstrels to-night has a skit by E. N. Slocum on the yacht race. It is novel and highly amusing.

The National had a fair week with Captain Herne, U. S. A. To-night Fitz and Webster in A Breezy Time, with a capable company, are delighting a good-sized house.

Forepaugh's Family Theatre had a strong monetary week in The Fire Patrol. The company in the main was excellent, and to-night the house is very large to witness George Learock and Fanny McIntyre in East Lynne.

The Lyceum brings out George Dixon, the negro pugilist, who is preceded by an amusing olio, and the audience is very large.

Sam Jack has retired from the Eighth Street Theatre, and the name of the house has been changed to the Gaiety and Star Theatre. It will be under management of F. J. Hafner, who will reopen on Oct. 16 with a continuous performance.

The Bijou has a spick and span new bill to-night, and the usual great house. It is the amusement mint of the city. It is not only ably managed, but the performances are strictly first class.

Manager John J. Holmes, of the Arch, is pleased with the results of his first and opening week. Dan Sully's return to his grocery was a wise move so far as this city was concerned. To-night East Lynne is the bill, with a fair advance sale.

Business at the Auditorium as a rule is to the capacity. The new house is very popular, and Manager Gilmore has a search light on the four points of the compass to find the latest and the best. To-night the house is jammed, the attraction being the Night Owls, Paquerette, and Les Frères Taochis.

The banner week of the season at the Walnut has just closed with Peter Dailey, May Irwin, and a very strong supporting company. To-night Mavourneen, with Chauncey Olcott, begins the week with a showing of fairly filled seats.

Africa at the Chestnut Street Opera House did not draw to the extent expected. It is beautifully staged, and deserved better attendance. To-night James A. Herne's play, Shore Acres, has a good house, and a large advance sale on the week.

J. K. Emmet, in Fritz in Prosperity, had a fair week at the Chestnut Street Theatre. To-night The Sportsman and the Frantz Family form the bill and opened to a good-sized audience.

The Empire had a fairly strong week with Ezra Kendall in The Substitute. To-night Primrose and West have a very large house, and the week promises substantial results.

Stuart Robson, with his Comedy of Errors, filled in a fine week at the Broad, and repeats the bill for the present week. The comedy is magnificently put on, and the company, taking it as a whole, is one of the best Robson has yet engaged. To-night the audience is great in size, and is as usual critical, yet still a trifle enthusiastic.

The Standard is picking up business at a fine rate. Last week The Two Johns followed the success of the opening night mainly through all the performances, and to-night The Society Tramp has an excellent audience, both in size and spirit.

EDWIN RUSHTON.

ST. LOUIS.

Madame Herrmann Injured—The Show Not Affected by the Exposition—Current Attractions.

[Special to The Mirror.]

ST. LOUIS, Oct. 9.

John Drew opened at the Olympic Theatre to-night before a thoroughly appreciative audience in The Masked Ball, in which he was seen here last season. Mr. Drew is well supported by Maude Adams, Harry Harwood and the original company.

Roland Reed commenced his engagement at the Grand Opera House last night playing to a large audience. Lend Me Your Wife was given. Innocent as a Lamb will be put on Thursday for the rest of the week.

A Crazy Patch opened at the Hagan last night. It is a comedy with a plot, and opportunity is given for the introduction of a great deal of music. The company is good.

The Struggle of Life opened yesterday afternoon at Pope's Theatre to the usual big audience. Mr. Sanford is the star, and he has a very capable company.

At Havlin's Theatre Milton Nobles opened yesterday to a big house in a revival of The Phœnix.

Field and Hanson's Drawing Cards are the attraction at the Standard this week, and opened yesterday to big business. There are a number of very clever people in the company.

Charles Wolff, musical manager of The German Village Band, now playing at the World's Fair, accompanied by "Quinnie" Lackman, were here last week and arranged with the Music Hall management for three concerts on Nov. 2, 3 and 4.

Mme. Herrmann met with a serious accident last week at the Grand Opera House just after the startling illusion called "After the Ball." The large mirror fell, caused by a broken castor, and as the mirror went over it broke into four pieces, one of which struck Mme. Herrmann on the left shoulder, cutting a wound about three inches long.

The Exposition continues to draw big audiences, and yet it does not affect the attendance at the theatres.

Robert Chartrand arrived home to-day, having left the Corinne Opera company at Milwaukee.

W. C. HOWLAND.

PITTSBURG.

Several Prosperous Attractions—A Fair Relief Closes—Gossip of Theatres in the Smoky City.

[Special to The Mirror.]

PITTSBURG, Oct. 9.

L'Enfant Prodigue was the novel bill offered the patrons of the Duquesne Theatre to-night. There was a large audience present, and the advance sale for the week is large. Julia Marlowe follows in repertoire.

At the Alvin, Joseph Grismer and Phœbe Davies opened in The New South to a good-sized audience. Blue Jeans next week.

Fantasma at the Grand Opera House was an immense drawing attraction, opening to the capacity. Next week, Stuart and Rice in A Wicked City, with Charles Mitchell and Jim Hall.

Ezra Kendall opened at the Bijou in The Substitute to large attendance. Arthur Dunn made a great hit. Next week, Darkest Russia.

At the Academy of Music Russell Brothers gave a first-class vaudeville bill to a good house. Gus Hill follows.

Held in Slavery is at Harris'. James A. Reilly follows in A German Soldier.

Lillian Blauvelt began a week's engagement at the Exposition to-night.

A Fair Rebel closed the season here on Saturday at the Grand Opera House, owing to continued bad business. The company returned to New York. Manager Walt holds the effects of the company for a balance of $300 advanced.

E. J. DONNELLY.

BOSTON.

Maurice Barrymore to Retire—Fell in an Elevator—Against Lithograph Tickets—Amusements.

[Special to The Mirror.]

BOSTON, Oct. 9.

Only one new attraction comes to Boston this week, that being Lottie Collins with the Howard Athenæum Specialty company at the Bowdoin Square.

Changes of play are made at other houses, however, the most interesting being at the Globe, where A. M. Palmer's company opened its last week by presenting Thomas Bailey Aldrich's Mercedes in conjunction with A Pair of Spectacles. Saints and Sinners and Captain Swift are to be given later in the week.

After a week devoted to Americans Abroad, the Lyceum company at the Hollis Street returns to the familiar pieces of its repertoire for the concluding nights of the engagement. These former successes never lose their popularity here, and let one of them be announced for revival and the house is sure to be filled. So a successful finish to the engagement is assured.

The Black Crook shows no signs of diminishing popularity at the Boston, and go when one will, he is sure to see a tremendously large audience there. Boston theatregoers have been there time and again and now the people from the cities near by are organizing excursions to come in and see the great spectacle.

Boston has already manifested its loyalty to its new stock company, and the finest audiences of the season were those at the performances of Rosedale at the Grand Opera House last week. The familiar play has never been put upon the Boston stage in better manner, and the acting of the company leads us to anticipate rich treats when it returns to stay later in the season. The New England tour begins at Brockton 16.

E. S. Willard is giving at the Tremont the last performances of the pieces of his repertoire previous to his production of Hamlet, which will take place on Oct. 16. Sidney Booth, who became a great local favorite during his year at the Museum, joined the company to play in Hamlet. Maud Hoffman's friends will watch with interest her work with the slight opportunities of the Player Queen.

All the changes in Prince Pro Tem have met with approbation and the Brownie dance made a hit which that of the sea nymph failed to do. This week the Verdi Quartette joins the company which will remain here for an indefinite time.

Venus, too, is here to stay and the Park is filled at each performance. Camille D'Arville has made the hit of the piece, but the comedy work of Hallen Mostyn and Harry Macdonough is exceedingly funny. Several important changes were made in the piece to-night.

Glen-da-Lough has begun the last half of its successful engagement at the Columbia. It will run for two weeks more until Pauline Hall brings The Honeymooners here for a short run.

At the other houses the attractions of the week are: Bijou, continuous variety; Grand Museum, Iola Pomeroy in Dad's Girl; Howard Athenæum, E. P. Sullivan in The Upper Hand; Lyceum, May Howard Burlesque company; Palace, Mathews and Bulger's company.

Maurice Barrymore has announced his intention of permanently retiring from the stage upon the conclusion of his engagement with A. M. Palmer, Dec. 1. He will devote his entire time to the breeding and raising of fancy dogs.

Benjamin E. Woolf, the managing editor of the *Saturday Evening Gazette*, whose dramatic and musical criticisms have the highest rank in this city, is composing an opera to the libretto of Richard D. Ware of this city.

Florrie West, of the Prince Pro Tem company, had a narrow escape last Friday. She was coming down in the elevator of the Quincy House when the rope broke letting the elevator fall four stories. The air cushion was in good condition and as a result the five occupants of the elevator were only slightly injured.

John Stetson says that he will make no attempt to prosecute Nelson A. Morkill, who has been missing for a couple of months. As Mr. Stetson is the principal loser through Morkill, it is expected that he will return. His friends manifest a desire to help him, and he will probably be allowed to make restitution. He has not been out of the country, it is said.

The Boston Elks will have their annual benefit at the Globe, Dec. 14.

Bessie Tyree, of the Lyceum company, went to Washington last week to attend the wedding of her sister.

William Mestayer dresses as Bunberry Kobb in Rosedale just as William Warren did, and Frank T. Keenan as Miles McKenna wears the coat worn by Dan McGuinness in The Shaughraun.

The Lyceum company began here the re-

hearsals of Clyde Fitch's adaptation of Prince d'Aurec, which is to be given during the New York season for the first time on the American stage.

During the past week Abbey, Schoeffel and Grau tried the experiment of issuing no lithograph passes at the Tremont. The experiment proved successful, for the audiences were even larger than the week before.

Lilian Durell, the prima donna, will go to Colorado Springs this week for the benefit of her health, and will stay all Winter. Her sister, Florence Gilbert, will accompany her.

JAY B. BARTON.

CLEVELAND.

The Black Crook, Julia Marlowe, Gus Heege and a Vaudeville Company at the Theatres.

[Special Dispatch to The Mirror.]

CLEVELAND, Oct. 9.

The Black Crook, with its wealth of spectacular accessories, opened to-night at the Euclid Avenue Opera House to a crowded house. It will undoubtedly be a successful week's engagement. Next week Russell's Comedians will be seen in The City Directory.

At the Lyceum, Julia Marlowe, a great favorite in Cleveland, delighted a large and fashionable audience to-night, presenting The Love Chase. She will appear in repertoire this week, and from the advance sales, will do a good business. The Brothers Byrne in 8 Bells next week.

Gus Heege as Yon Yonson was greeted at H. R. Jacobs' to-night by an audience that filled the house. He remains the whole week and will be followed by The Operator.

C. W. Williams' Vaudeville company played to large houses at the Star this afternoon and evening, remaining all week.

WILLIAM CRASTON.

RESUMED HIS SEASON.

[Special to The Mirror.]

OMAHA, Neb., Oct. 8.—L. M. Crawford, whose theatre, the Farnam Street, was destroyed by fire Monday, to-day, resumed his season at the Fifteenth Street Theatre, where John Dillon played to $900, and hundreds were turned away. All attractions booked by Mr. Crawford for the Farnam Street will be played at the Fifteenth Street Theatre.

W. J. BURGESS.

GOOD BUSINESS.

[Special to The Mirror.]

NASHVILLE, Tenn., Oct. 8.—Frank Daniels' engagement at the Grand Opera House here has been highly satisfactory in every respect. A beautiful theatre, profitable business and courteous treatment. Receipts for three nights, $1,680, which is phenomenal considering the hard times. We play return date in February.

JAMES E. MOORE,
Manager Frank Daniels.

BROKE THE RECORD.

[Special to The Mirror.]

KANSAS CITY, Mo., Oct. 8.—Freeman's A Railroad Ticket company broke the record of the Grand to-day, and scored a tremendous hit. Receipts, $1,529.

HUDSON AND JUDAH.

WILL RESUME NEXT MONDAY.

[Special to The Mirror.]

PHILADELPHIA, Oct. 8.—Please state that I have recovered from my sickness and will resume work on Monday, Oct. 16, in Baltimore.

JOHN A. COLEMAN.

Africa Opera company.

STANDING ROOM ONLY.

[Special to The Mirror.]

SAN ANTONIO, Tex., Oct. 8.—Nellie McHenry had an enthusiastic reception at Rigsby and Walker's Grand Opera House. Standing room only for two nights and a matinee.

JOHN WEBSTER.

KEENE IN KANSAS CITY.

[Special to The Mirror.]

KANSAS CITY, Oct. 5.—Keene in Richard the Third opened to the largest house of the season at the Coates. There was only standing room, and he played against a heavy rainstorm and the Priests of Pallas ball.

M. H. HUDSON, Manager.

THE MADISON SQUARE LEASE.

Amos R. Eno, owner of the Fifth Avenue Hotel and Madison Square Theatre property, has arranged with Darling and Hitchcock, the hotel lessees, to make a new entrance to the theatre, taking a piece off the rear of the hotel on Twenty-fourth Street. This will bring the theatre entrance nearer to Broadway.

The new arrangement grows out of the fact that Marshall H. Mallory and his brother own the piece of ground on which the entrance and box-office of the theatre stand. They declined to sell at the price Mr. Eno was willing to pay or to recede from their position unless they were given an interest in the new lease.

Hoyt and Thomas will probably get a new lease of the Madison Square next September. At present they sub-lease from A. M. Palmer with whom Messrs. Mallory are associated. The publication last Spring of the story that Hoyt and Thomas had rented the Garden Theatre from A. M. Palmer from September next turns out to have been a fiction, invented presumably in order that their negotiations with Mr. Eno might be brought to a satisfactory and speedy conclusion.

Mr. Eno, it is understood, appreciates the increased value of the Madison Square property, and his terms for the lease have increased largely. Hoyt and Thomas will have to pay a big advance on the present rental if they get the new lease.

THE AMERICAN DRAMATISTS.

About fifty members of the American Dramatists' Club attended the dinner at the Holland House on Friday night. The members were invited by David Belasco in honor of Bronson Howard, who is president of the club and was the guest of the occasion.

When the banquet was well under way, and everybody was in a proper frame of body as well as mind, David Belasco rose to present Mr. Howard with a handsome silver "loving cup," as the founder and president of the club.

In presenting the cup Mr. Belasco said:

"After an experience of a number of years I can presume to hazard the opinion that the American drama is in a tolerably vigorous state. To this heartiness our President can modestly claim to have contributed much. He is the pioneer of the wilderness which has given us shelter, and which to-day attracts the attention of the whole world. As a memento of our appreciation of his work we have come together to-night. 'That's for remembrance,' says Ophelia, as she offers her sprig of rosemary. 'That's for remembrance,' is what we say as we offer our little souvenir. Gentlemen, fill your glasses, and let your hearts be with mine and say to our President, in the words of Shakespeare: 'The best wishes that can be forged in your thoughts be servants to you.'"

Mr. Howard thanked the members for their token of kindly appreciation. He said that a man who makes a sudden success, and does nothing afterward, was often referred to as having struck twelve all at once. His own success had not been sudden, but he felt that he had almost struck twelve to-night. It was uncertain whether he might ever do anything else, but he was positive he would never do anything worthy of the honor just conferred on him, as he had just tallied his fifty-first birthday, and had not done anything worthy of the honor in the past. Mr. Howard then produced a letter from somebody who wanted a play written for him. The letter, among other remarkable statements, contained this sentence: "My weight is 230 pounds, so you can't write too heavy for me." Mr. Howard continued:

"My own weight is about 105 pounds, and you must forgive me if I make my speech equally heavy. My correspondent evidently has great confidence in my ability in that direction, and I trust you will not be disappointed. I have been told that this dinner is in the nature of a farewell dinner on my departing for Europe. Now you all know how difficult it is to bid anybody goodbye and make the farewell permanent. I am not going to sail to-morrow, and am still discussing in my own mind the question whether I shall go at all. In this uncertainty, and inseparable from all farewell hospitalities, I have glorious company. Adelina Patti, Mr. and Mrs. Kendal—themselves now in doubt as to whether this is their farewell tour or not—their manager says it is—Henry Irving, once in the same position and many other notable foreigners. This country has been made use of so often for farewell purposes by our foreign friends that I see no reason why a native born American should not enjoy the same luxury. The late Thurlow Weed once said that a corpse identified as the exposer of Masonry was a good enough Morgan until after election. If my going to Europe gave rise to this dinner it was a good enough cause until after I'd got the dinner. I am perfectly satisfied if our kind host, Mr. Belasco, is.

Mr. Howard concluded his speech with some complimentary remarks about Mr. Belasco's plays and those of his fellow-dramatists, and referred to the genuine and popular interest that was at last being manifested in this country for plays by American playwrights.

The "loving cup" is of oxydized silver and is ten inches in height. It was made by Tiffany and Company from a design by Henry Guy Carleton. The inscription is as follows: "To its founder and president, Bronson, with affection and esteem from the American Dramatists' Club, Oct. 6, 1893." The names of Mr. Howard's plays are engraved on the cup and surrounded by small laurel wreaths.

The members present included Charles Barnard, Nelson Wheatcroft, Howard P. Taylor, Alfred Thompson, George Parsons Lathrop, Franklyn Fyles, Walter P. Crane, Augustus Pitou, Lew Rosen, Charles Bradley, S. B. Clifford, C. R. Clifford, John W. Keller, Edgar Selden, William Fuerst, Paul M. Potter, Charles Klein, E. E. Rice, George Roeder, Arthur Hornblow, Gustave A. Kerker and Harry P. Mawson.

A STRANGE PROCEEDING.

Last Friday, at Ogdensburg, N. Y., where Edward Vroom the night before had appeared in Ruy Blas, Helen D'Egmont, of his company, swore out a warrant for Mr. Vroom's arrest on a charge of grand larceny, alleging that he had taken her trunks and claiming that he owed her $40 back salary. Mr. Vroom and the others of the company had gone to Watertown, N.Y., the next stand.

The warrant was given to an officer, who proceeded to Watertown, arrested Mr. Vroom, and returned with him to Carthage. Here, before a justice, Mr. Vroom told quite a different story. He had supposed Miss D'Egmont was still with the company; her trunks had been taken for that reason, because they were with the other baggage, and he owed her but about $15, which she could have obtained at any time from his treasurer.

Mr. Vroom's lawyer denounced the legal proceeding on the other side, claiming that the plaintiff knew Mr. Vroom had not stolen her trunks, and the warrant was sworn out on the theory that when it was served Mr. Vroom would pay the claim made against him rather than risk losing his performance in Watertown by returning to Ogdensburg to answer in the case.

Bail was furnished, and Mr. Vroom caught another train by which he arrived in Watertown in time to perform.

HARRISON NOT TO TOUR HER.

"I may be contemplating suicide," said Duncan B. Harrison to a MIRROR reporter yesterday, "but the report that I intend to manage a tour for the Baroness Blanc is not correct. I do not know who spread the report, which has appeared in print, but I shall be obliged if THE MIRROR will deny it."

November 8, 9, 10, 11, 27 and 28 open at the Holyoke (Mass.) Opera House. Write or wire quick. W. E. Kennam, Mgr. "*"

JANAUSCHEK'S NEW DEPARTURE.

Madame Janauschek announces her intention to appear only in special and occasional engagements this season, and each of these engagements will be in the vicinity of New York.

For a number of years the great actress has been importuned to give instruction in the higher branches of dramatic art, and she has now decided to abandon the arduous labor of incessant travel for a season, at least, and to open a conservatory for the study of Shakespeare, and the great dramatic poets.

Madame Janauschek has arranged to give a number of readings and lectures before the principal literary societies of New York, and the vicinity. She will also assume control of the dramatic department of a well-known college of music, and will instruct the pupils who are fitting for an operatic career.

A MIRROR representative called upon Madame Janauschek at her apartments in Brooklyn to learn the details of her plans.

"I am weary of constant traveling," said she, "and my friends have persuaded me to remain in New York. I shall give a number of readings in the city, but I shall devote myself principally to giving instruction in dramatic art, and in the study of the dramatic poets. My pupils will not be confined to aspirants for the stage, but they will also include those who are eager to make a study of poetic literature.

"My method will be confined to a systematic basis. A course will comprise ten lessons or readings. I shall form classes, and some of my pupils will receive individual instruction. On the first Sunday evening of each month, my apartments will be open to my scholars, and to my literary and artistic friends in general. At these meetings dramatic art will be discussed, and selections from Shakespeare, Goethe, and all the dramatic poets given. I shall expound my own theories, and give my own examples, and as I have devoted my life to ardent, and unceasing study of my art I feel that I may have something to teach to the earnest, the sincere and the ambitious.

"This has ever been a dream of mine, for I believe that there is much latent talent and much worthiness of purpose among the young men and women of America, and that these qualities need direction and the fostering of an artistic atmosphere.

"The applications which are coming thick and fast from all parts of the country give me great pleasure. Believe me, I look upon the work before me in the light of a mission, than which none could be nobler."

No living woman is so well qualified as mentor in the study of the loftiest form of dramatic art. The career of the great actress as a teacher will be watched with interest by thousands of her followers. It is to be hoped that our younger Shakespearean actors will seek her counsel. Madame Janauschek may make one or two appearances in German during the Winter.

ANNABELLE.

Annabelle, the charming delsarte and terpsichorean performer, who is filling a short engagement with James Hyde's Comedians in the support of Helene Mora in Comrades at the Park Theatre, is not a copy of La Loie or of any other dancer. Her style is exclusively her own, and she possesses many qualities to insure her success. She is quite young, having just passed the age of sixteen, she is tall, and she has a face which charms. Her hair is golden and luxuriant, her temper is vivacious, and she exhibits wonderful grace on the stage. In her specialty she enters in a costume which gives her the semblance of a butterfly and dances in the manner of one. The stage being darkened she disappears for a few seconds and then bursts forth in a ray of light, clothed in white gauze-like draperies, which she manipulates with great skill in the serpentine dance. The lights are changed simply from one hue to another. Again the house is darkened, and for a third time she comes forth to execute the sun dance, which is one exclusively of her own devising. Her costumes are expressly imported.

MIRROR CALLERS.

Among those that called at the MIRROR office last week were the following:

Nelson Wheatcroft, Kitty Cheatham, Albert Bruning, Fannie Denham Rouse, Gus Frohman, Lydia Yeamans-Titus, William Courtleigh, Marie Laurens, Frank D. Hall, Junius Howe, G. Herbert Leonard, A. M. Colegrove, Howard Gould, Ella Gardiner, W. S. Moore, Henri Lynn, W. H. Vanderlip, Mrs. Beaumont Packard, Frank R. Bennett, Jack Hirsch, Percy Loraine, Margaret Devereaux, John McCracken, Charles B. Cochran, Anna Belmont, Marie Madison, Edwin W. Hoff, Eleanor Merron, I. A. Solomon, Stella Perkins Madison, Edna Courtney, F. Willard, H. Lightwood, Charles Van Dyne, Maude Cavendish, Sylvia Denton, W. B. Palmer, Cecile Van Doren, Kitty Metcalfe, Katherine L. Beach, Charles B. Poor, Arnold Reeves, Helen Harrington, Joline Butler, Hans P. Robert, Hartley Cushing, Emily Northrop, W. S. Belknap, Homer Granville, Lulu Klein, Grace Ogden, Lillian Melbourne, Alice Butler, and Phyllis Ackland.

HE TOOK HIS DUE.

Dr. Carver, of The Scout, made a charge to the New Orleans newspapers the other day that Wilbur M. Bates, his press man and manager, had disappeared in that city with $400, the show's share of the receipts at the St. Charles Theatre.

After the newspapers had printed the story Mr. Bates appeared and told his reason. He had simply resigned from connection with Dr. Carver and taken the amount due him, $149 50, and not $400. He had regularly taken his salary, whenever there was money to pay it, in the same way.

Mr. Bates appeared at the police court in New Orleans, anxious to meet any charge against him, and was honorably discharged when the facts were known. He attributes the first story to spite on the part of Dr. Carver.

Early open time, New Theatre, Taunton, Mass., Oct. 27, 30, Nov. 1, 6, 13, 15, 20. "*"

MATTERS OF FACT.

It is reported that the Toma Hanlon company stranded at Raleigh, N. C., owing to the poor business they had been doing in Her Fidelity. Although R. N. Abbey, the manager, had been posting the paper of Down the Slope, the piece itself was never produced by him. Down the Slope contains a star part for a singing soubrette, and can be leased on royalty by applying to the author, Albert Ellery Berg.

J. W. Shannon, the well-known actor and stage manager, has established in Brooklyn the Columbia Theatre School of Acting. He will teach the art of acting and coach amateurs, and is also prepared to accept engagements to direct the rehearsals and superintend the production of every description of amateur dramatic performance, public or private. Mr. Shannon is capable of doing all he announces his desire to undertake.

The printing of the J. K. Emmet company has always been superior. This season some splendid specimens have been added from the press of the Gillin Lithograph Company.

Lillian Stillman will hereafter confine herself to character business, having made hits, last season as Polly Bristol in Two Old Cronies and this season as Mrs. Rooney in A Pretzel. She has a deep contralto voice, and her new hoop skirt dance is a success. She may be engaged for the coming season.

Walter Phillips, musical director, left A Pretzel company and joined the Lyons Comedy company.

Garland Gaden and his wife, Laura Lorraine, will be at liberty after Oct. 21, their engagement with The Danger Signal closing on that date. They scored individual hits in their respective parts.

Selma Herman is meeting with great success as Ilda Barosky in Darkest Russia.

May Duryea, who played a leading part in Fat Man's Club this season, can be addressed in care of her agents, Roberts and Eberts, 1127 Broadway.

A. M. Colegrove, manager of the McDonough Opera House, Middletown, Conn., was in town last week looking after the booking of his theatre. Dates are rapidly filling and he will play a better class of attractions than ever before.

The XX steel trunks, made by L. Goldsmith, are growing daily in popularity. Professionals needing anything in the leather line would do well to communicate with him at Sixth Avenue and Forty-first Street.

Elsie Adair aroused great enthusiasm on the New England circuit last week.

Henri Lynn, who for the past two years has been playing the Doctor in The Country Circus, is at liberty for this season. He was the original in this character, and was highly praised everywhere for his excellent character work and eccentric make-up. Being over six feet tall and very thin, he is particularly well shaped for eccentric comedy work. Mr. Lynn does not alone play Yankee parts—he has played almost everything that comes under the head of characters. One of his greatest successes was as Spaulding in The Private Secretary. He is a Russian by birth, and was educated in Paris; consequently he speaks French like a native.

A soprano is desired for the title role in a new comic opera whose scene is laid in Italy in the Sixteenth Century. The name of the opera is not yet announced, but it will be identical with that of the leading character. The scenery, which is to be elaborate, includes a public square in Verona, a woodland scene in Peschiera, and a ball-room in a Roman palace. In the opening of the last act a grand ballet is introduced.

Brigham Royce, stage manager for Modjeska and Otis Skinner, can be addressed en route or at his New York residence, 153 West Forty-fourth Street, mail being forwarded to him.

The Empire, the new theatre at Quincy, Ill., which was erected at a cost of $75,000, will be opened Dec. 22. It is the only ground floor house in that city. It is complete in every detail and furnished with all the modern improvements. Manager J. Strasilipka is represented in New York by the American Theatrical Exchange and Klaw and Erlanger.

W. S. Reeves, manager of Hands Across the Sea, is desirous of renting a theatre in a good town. Address with particulars in care of the above company, or 25 West Thirtieth Street, New York.

There is open time at the Mozart Academy of Music, Richmond, Va., in October, November, and December. Also corresponding time in other good Virginia towns. Apply at once to Wil McConnell, 1180 Broadway, or Manager Thomas J. Leach, Richmond, Va.

Mme. Eloise Kruger makes the timely announcement that she furnishes serpentine and hand-painted dancing dresses.

Thanksgiving date, Nov. 30, and Dec. 1 and 2 are open at the New People's Theatre, Wilmington, Del. Wire at once to Manager J. Leonard Johnson.

Some unprincipled New Yorkers were endeavoring last week to injure "Biff" Hall's finer feelings by mailing him clipped headlines from Gotham papers to the effect that "'Biff' is Despondent," or that "'Biff' is Indignant." Hall wrote: The prime mover in this is a red-headed man, one Louis Seibold, who is in the *Sun* office and who is supposed to represent the *Evening Post* in New York. His latest set of clippings reads like this: "'Biff's' Second Day. 'Biff' Looks Sullen as the Trial Progresses. Used to Handcuffs Now. Still He Feels Easier When They are Taken Off." Then follows a picture of a man who looks no more like me than he does like William Ananias McConnell, who, by the way, has also had a hand in the conspiracy to defame my character, though he writes me that he is busy defending me against people who think the criminal Biff in New York and the innocent Biff in Chicago are one and the same party."

DATES AHEAD.

(CONTINUED FROM PAGE 15.)

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Boston Oct. 7—indefinite.

LIGHTS O' LONDON (Fraser Coulter, mgr.): Peoria, Ill., Oct. 10, Ottawa 11, Joliet 12, Freeport 13.

L'ENFANT PRODIGUE (Ariel Barney, mgr.): Pittsburg, Pa., Oct. 7-14.

LITTLE TRIXIE (Fred. Robbins, mgr.): Monmouth, Ill., Oct. 10, Madison, Ia., 11, Wapello 12, Fairfield 13, Burlington 14.

LIBERTY HALL (Charles Frohman, mgr.): New York city Aug. 20—Oct. 26.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Portland, Me., Oct. 10, Manchester, N. H., 11, Nashua 12, Lynn, Mass., 13, 14, Worcester 16, 17, Lowell 18, Haverhill 19, Lawrence 20, 21 Gloucester 23, Chelsea 24, Waltham 25, Northampton 26, Springfield 27, 28.

LOST PARADISE (Charles Frohman, mgr.): New Britain, Conn., Oct. 10, Hartford 11, New Haven 12, 13, Meriden 14, Waterbury 15, Bridgeport 17, Newburg, N. Y., 18 Paterson, N. J., 19-21

LOUISE HAMILTON: Auburn, N. Y., Oct. 9-14.

LAUGHING GAS: Milwaukee, Wis., Oct. 10, 11, Ashland 12, Duluth, Minn., 13 Superior, Wis., 14 Grand Forks, N. D., 15, Fargo 17, Jamestown 18, Bismarck S. D., 19, Helena, Mont., 20.

LAIDLAW (J. W. Dinsmore, mgr.): Irwin, Pa., Oct. 10, Braddock 11, East Liverpool, O., 12, Franklin, Pa., 13, Sharpsville 14, McKeesport 15, Uniontown 17.

LAWRENCE HANLEY (Frank Maeder, mgr.): Thomasville, Ala., Oct. 7-9, Eufaula, Ala., 11, Montgomery 12, Birmingham 13, 14.

LABADIE-ROWELL: Bedford, W. Va., Oct. 10, Everett 11, Hopewell 12, Clearfield 13, Bellefonte 14, Lockhaven 15.

LIMITED MAIL (Elmer E. Vance, mgr.): Des Moines, Ia., Oct. 10, Davenport 11, Rock Island, Ill., 12, Moline 14, Galesburg 14, Burlington, Ia., 15, Keokuk 17, Quincy, Ill., 18, Peoria 19, Ottawa 20, Joliet 21, Chicago 23-28.

MR. BARNES OF NEW YORK (Harry S. Duffield, mgr.): Camden, N. J., Oct. 10, York, Pa., 11, Johnstown 12, Greensburg 13, Allegheny 14-21.

MAYO-GREEN (Augustus Piton, mgr.): Philadelphia Oct. 7-14.

MATTIE VICKERS: Pine Bluff, Ark., Oct. 10, Jackson, Tenn., 11, Cairo, Ill., 12, Paducah, Ky., 13, Greensboro 14.

MILLE. RITA (Frank Dietz, mgr.): Detroit, Mich., Oct. 7-14, Jackson 16, Ann Arbor 17, Bay City 18, Saginaw 19, Grand Rapids 20, 21, Winona, Minn., 23, La Crosse, Wis., 24, Red Wing, Minn., 25, Superior, Wis., 26, Duluth, Wis., 27, 28.

MAUDE HILLMAN (W. G. Smalling, mgr.): Ithaca, N. Y., Oct. 9, 10, Glens Falls 16-21.

MINNIE SAINTELLE (C. F. W. Evans, Jr., mgr.): Kansas, Ill., Oct. 10, Ottawa 11, Peoria 12, Pekin 13, Monmouth 14.

MINNIE LESTER (George B. Mitchell, mgr.): Norristown, Pa., Oct. 9-14.

MADELINE MERLE (Fred. Schwartz, mgr.): Kearney, Neb., Oct. 10, Central City 11, Norfolk 12, Sioux City 13, 14, Le Mar 15, Sioux Falls, S. D., 17, 18, Yankton 19, 20, Council Bluffs, Ia., 21.

MILTON NOBLES: St. Louis, Mo., Oct. 9-14, Kansas City 16-21.

MY JACK (Walter Sanford's): Chicago, Ill., Oct. 20-Nov. 16.

MAURICE DREW'S PLAYERS: Reading, Pa., Oct. 7-12.

MAUDE GRANGER: Chicago Oct. 7-14.

MME. MODJESKA: Buffalo, N. Y., Oct. 10.

MASTER AND MAN: Cincinnati Oct. 7-14.

MY AUNT BRIDGET: Rochester, N. Y., Oct. 10, 11.

MARIE JANSEN: Baltimore, Md., Oct. 7-14.

MANOLA MANOR COMEDY: Washington, D. C., Oct. 7-12, Reading, Pa., 13, Allentown 14, Wilkesbarre 15, Williamsport 16, Scranton 17, 18, Baltimore, Md., 19-26.

MONTE CARLO (Thomas E. Perry, mgr.): Vicksburg, Miss., Oct. 10, Jackson 11, Memphis, Tenn., 12-14, Nashville 15-16, Louisville, Ky., 17-21, Paris 24, Lexington 25, New Albany, Ind., 25.

MASKED BALL NO. 2 (Charles Frohman, mgr.): Beloit, Wis., Oct. 10, La Salle, Ill., 11, Dubuque, Ia., 12, Davenport 13, Ottumwa 14, Quincy, Ill., 15, Hannibal, Mo., 17, Peoria, Ill., 18, Galesburg 19, Burlington, Ia., 20, Cedar Rapids 21.

MOORE MAID: Wilmington, Del., Oct. 10, 11.

MANSFIELD PARK: Detroit, Mich., Oct. 11, Blythe 12, Dungannon 13.

MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.): New York city Oct. 9—indefinite.

MR. AND MRS. FRANKLIN: Utica, N. Y., Oct. 9-14.

MORA-WILLIAMS: Schenectady, N. Y., Oct. 9-12, Colton 18-21, Nassau, N. H., 21-26.

MAMIE WADSWORTH: Washington, D. C., Oct. 9-12.

MAUDE CRAIGEN-FREDERICK PAULDING (R. E. Stevens, mgr.): Macon, Ga., Oct. 10, Augusta 11, Charleston, S. C., 12, Savannah, Ga., 13, 14, Columbus 16, Memphis, Tenn., 19-21, Birmingham, Ala., 23, 24, Mobile 25, 26, Meridian, Miss., 27, Jackson 28.

MR. DAL. COMEDY: Chambersburg, Pa., Oct. 9-12.

MIDNIGHT ALARM: Gloversville, N. Y., Oct. 10.

MR. AND MRS. ROBERT WAYNE (Edward Wall, mgr.): Battle Creek, Mich., Oct. 16-21, Port Huron 23-28.

MYRTLE: Reading, Pa., Oct. 10, Hazelton 11, Williamsport 12, Scranton 13, Wilkesbarre 14, Pittston 15, Binghamton, N. Y., 16, Rome 17, Syracuse 18, 19, Auburn 20, 21.

NAT C. GOODWIN (George J. Appleton, mgr.): New York city Sept. 4—indefinite.

NELLIE BOSWORTH: Fort Worth, Tex., Oct. 10, Dallas 11, 12, Tyler 13, Shreveport 14, Hot Springs, Ark., 16, Pine Bluff 17, Little Rock 18, Fort Smith 19, Springfield 20, Fort Scott 21, Kansas City, Mo., 23-28.

NORA MACHREE: Ann Arbor, Mich., Oct. 10, Flint 11, Pontiac 12, Owosso 13, Port Huron 14.

NUTMEG MATCH (Litt and Davis, mgrs.): Denver, Col., Oct. 7-14, Colorado Springs 16, Pueblo 17, Wichita, Kans., 18, Topeka 19, Atchison 20, Lincoln, Neb., 21, Omaha 22-25, St. Joseph, Mo., 26, 27.

N. S. WOOD (W. A. Edwards, mgr.): New Orleans, Oct. 7-12, Montgomery, Ala., 16, Macon, Ga., 17, Atlanta 18, 19, Augusta 20, Charleston, S. C., 21, Rome, Ga., 23, Chattanooga, Tenn., 24, Knoxville 25, Lexington, Ky., 26, Springfield, O., 27, Youngstown 28.

NOSS JOLLITY (Ferd. Noss, mgr.): Louisiana, Mo., Oct. 10, Bowling Green 11, Quincy, Ill., 12, Fort Madison, Ia., 13, Mt. Pleasant 14, Plainfield 16, Washington 17, Centreville 18, Trenton, Mo., 19, Cameron 20, Chillicothe 21, Carrollton 23, Broomfield 24, Macon 25.

OLD ZAD BEST-3: Wellsburg, W. Va., Oct. 12, Claysville, Pa., 13, Waynesburg 14, Canonsburg 15.

OH, WHAT A NIGHT! (Charles A. Loder): Huntington, Ind., Oct. 10, Wabash 11, Plymouth 12, La Porte 13, South Bend 14.

OUR MARRIED MAN: Cincinnati, O., Oct. 7-14.

OUTCAST (Thomas J. Grimes, mgr.): Jonesboro, Ark., Oct. 7-12.

OLE OLSON: Franklin, Ind., Oct. 10, Shelbyville 11, Lawrenceburg 12, Lafayette 14, Chicago, Ill., 15-28.

OLD SOLDIER: Indianapolis, Ind., Oct. 12-14.

OLIVER BYRON (J. P. Johnson, mgr.): Milwaukee, Wis., Oct. 7-12, Racine 13, Rockford, Ill., 14, Elgin 15, Pullman 16, So. Chicago 17, Sioux City, Ia., 18, Council Bluffs 19, Fremont, Neb., 20, Omaha 21-28.

OLD HOMESTEAD (E. A. McFarland, mgr.): Englewood, Ill., Oct. 9-12, Janesville, Wis., 16, Dubuque, Ia., 17, Clinton 18, Marshalltown 19, Sioux City 20, 21, Omaha, Neb., 22-25, Council Bluffs, Ia., 26, Lincoln, Neb., 27, Kearney 28.

PETITE ROSE (Will G. Wheeler, mgr.): Chattanooga, Tenn., Oct. 10, Atlanta, Ga., 11, 12, Augusta 13, 14, Charleston, S. C., 16, Savannah, Ga., 17, Macon 18, Columbus 19, Montgomery, Ala., 20, 21, New Orleans 23-28.

PAY TRAIN (Dittmar Bros., mgrs.): Nashua, N. H., Oct. 10, Marlboro, Mass., 11, Lawrence 12, Amesbury 13, Waltham 14, Salem 16.

POWER OF THE PRESS: Harlem, N. Y., Oct. 9-14, New York city 16-21.

PRODIGAL DAUGHTER (T. Henry French, mgr.): New York city May 20—indefinite.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Lincoln, Neb., Oct. 10, 11, Omaha 12-17, Council Bluffs, Ia., 18, Des Moines 19, Davenport 20, Rome, Ill., 21, Peoria 22, Danville 23.

PULSE PATROL: Detroit, Mich., Oct. 9-14.

POWER OF WOMAN (Mme. and Asa. Neuville): Olean, N. Y., Oct. 10 Bradford, Pa., 11, Dubois 12, Brookville 13, Tyrone 14, Altoona 15, Huntington 17, York 18, Columbia 19, Lebanon 20, Reading 21.

POWER OF GOLD (Walter Sanford's): New York city Oct. 9-14, Jersey City, N. J., 16-21, New York city 23-28.

PAUL KAUVAR (Eugene Robinson, mgr.): Salem, Mass., Oct. 10, Fall River 11, 12 Newport, R. I., 13, New Bedford, Mass., 14, Brooklyn, N. Y., 16-21, Yonkers 23, Matteawan 24, Middletown 25, Hoboken, N. J., 26 28.

PRODIGAL FATHER (C. B. Jefferson, Klaw and Erlanger, mgrs.): Cincinnati, O., Oct. 7-14, Louisville, Ky., 16-18, Indianapolis, Ind., 19-21, St. Louis, Mo., 23-28.

PECK'S BAD BOY (Fred P. Wilson, mgr.): Akron, O., Oct. 11, Kent 12, Warren 13, Canton 14, Salineville 16, Wellsville 17, Toronto 18, Martin's Ferry 19, Cadiz 20 Cambridge, Pa., 21.

ROSINA VOKES: San Francisco, Cal., Oct. 7-26.

ROSEDALE (A. H. Dexter, mgr.): Boston Oct. 7—indefinite.

REDMOND DRAMATIC: Lancaster, Pa., Oct. 7-14.

ROBERT DOWNING (J. P. Durham, mgr.): Akron, O., Oct. 12, Canton 13, Youngstown 14, New Castle, Pa., 15, Butler 17, Oil City 18, Warren 19, Erie 20, Dunkirk, N. Y., 21, Montreal, P. Q., 23-28.

R. E. GRAHAM (After the Ball): Richmond, Va., Oct. 10, 11, Columbia, S. C., 12, New Orleans 13-28.

RAILROAD TICKET (W. W. Freeman, mgr.): Kansas City, Mo., Oct. 7-14.

ROBERT GAYLOR: Lowell, Mass., Oct. 10, Lawrence 11, Manchester, N. H., 12, New Britain, Conn., 14, Philadelphia, Pa., 16-21 Baltimore, Md., 23-28.

ROLAND REED: St. Louis, Mo., Oct. 7-14, Philadelphia, Pa., 16-28.

ROMANY RYE: New York city Oct. 7-14.

RAMBLER FROM CLARE (W. H. Sherwood, mgr.): Philadelphia Oct. 7-14.

ROBERT HANDALL (Proctor and Turner, mgrs.): Kansas City, Mo., Oct. 7-14.

RAMSAY MORRIS COMEDY: Providence, R. I., Oct. 10, 11, New Haven, Conn., 12.

RICHARD MANSFIELD: New York city Oct. 7-Nov. 4.

ROSE AND CHARLES COGHLAN: New Orleans Oct. 7-12.

STUART ROBSON: Philadelphia Oct. 7-14, New Haven, Conn., 16.

SQUIRE HASKINS (Reno and Ford, managers): Bath, N. Y., Oct. 10, Watkins 11, Canandaigua 12, Fulton 13, Baldwinsville 14, Cortland 16.

SIDE TRACKED (Eastern, S. J. Ransom, mgr.): Port Jervis, N. Y., Oct. 10, Forest City, Pa., 11, Towanda 12, Tunkhannock 13, Lansford 14, Lehighton 16, Reading 17, Lebanon 18 Carlisle 19, Milton 20, Danville 21, Philipsburg 23, Hastings 24, Cannonsburg 25, Wheeling, W. Va., 26-28.

SOL SMITH RUSSELL: New York city Oct. 9—indefinite.

SOCIAL SESSION (D. J. Sprague, mgr.): Marion, O., Oct. 10, Upper Sandusky 11 12, Galion 14, Delaware 16, Marysville 17, Piqua 18, Troy 20, Russellville, Ind., 21, Greensburg 22, Uniontown, O., 24, Xenia 25, Circleville 26, Chillicothe 27, Jackson 28.

SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington, mgrs.): Grand Forks, N. D., Oct. 9, Crookston 11, Fargo 12, Jamestown 13, Bismarck 14.

SPOONER COMEDY (J. S. Spooner, mgr.): Lawrence, Kan., Oct. 7-14, Topeka 16-21, Lincoln, Neb., 23-28.

SHORE ACRES (James A. Herne): Philadelphia, Pa., Oct. 9-28.

SI PLUNKARD: Steubenville, O., Oct. 11, Moundsville, W. Va., 14, Bellaire 16, Barnesville 17, Cambridge 18, Marietta 19, Parkersburg, W. Va., 20, Athens, O., 21.

STRUGGLE OF LIFE (Walter Sanford's): St. Louis, Mo., Oct. 7-14, Chicago, Ill., 16-Nov. 4.

SEWER PAYTON: South Canadian, I. T., Oct. 9-14.

SADIE RAYMOND: Columbus, Miss., Oct. 9-12.

SOCIETY TRAMP: Philadelphia Oct. 7-14.

STOCKWELL'S STOCK: San Francisco, Cal., Aug. 7—indefinite.

STILL ALARM (Will Keogh, mgr.): Cincinnati, O., Oct. 7-14, Buffalo 16-21, Bradford, Pa., 23, Erie 24, Youngstown, O., 25, Canton 26.

SILVER KING (Carl A. Haswin, mgr.): Saginaw, Mich. Oct. 10, Bay City 11, Grand Rapids 12, 13, Grand Haven 14.

SLAVERY DAYS: Brooklyn, E. D., Oct. 7-14.

SIBERIA: Cairo, Ill., Oct. 12, Helena, Ark., 13, Pine Bluff, 14, Hot Springs, 15, Little Rock 16.

SPAN OF LIFE (Eastern, H. S. Taylor, manager): Haverhill, Mass., Oct. 10, 11, Lowell 12-14, Lawrence 16-18.

SUTHERLAND AND EBBELD: Cedar Rapids, Ia., Oct. 14, Dixon, Ill., 16, Sterling 17, Mendota 18.

TRUE IRISH HEARTS (Dan McCarthy, mgr.): Bath, Me., Oct. 12, Haverhill, Mass., 14, Franklin 17, Pawtucket, R. I., 18, New Haven, Conn., 19, Ansonia 20, New Rochelle, N. Y., 21, Bridgeport, Conn., 23-25.

THE WORLD AGAINST HER (Agnes Wallace Villar): Long Branch, N. J., Oct. 10, Asbury Park 11, Freehold 12, Hawley, Pa., 13, Port Jervis, N. Y., 14.

THE ROBBER: Newark, N. J., Oct. 9-14.

THE CONSPIRATOR (Rosenquest and Arthur, mgrs.): New York city Oct. 9—indefinite.

THE ENGINEER (Bertram and Willard, mgrs.): Latrobe, Pa., Oct. 10, McKeesport 11, East Liverpool, O., 12, Martin's Ferry 14, Lancaster 17, Logan 18, Jackson 19, Circleville 20, London 21, Greenville 23, Alexander, Ind., 24, Shelbyville 25, Mt. Vernon 26, Owensboro, Ky., 28.

THE TORNADO (Northern, Lincoln J. Carter, mgr.): Washington, Ind., Oct. 12, Columbus 13, Columbus, O., 20 28, Urbana 19, Dayton 20, 21, Springfield 22, Marion, Ind., 24, Logansport 25, Indianapolis 26-28.

THE SPORTSMAN (Chas. Frohman, mgr.): Philadelphia Oct. 9-28.

THOMAS E. SHEA: Milford, Mass., Oct. 10, 11, Brockton 12 14, Holyoke 16 21, New Bedford 22-25, Portsmouth, N. H., 26 28.

THE OTHER MAN (Charles Frohman, mgr.): Harlem, N. Y., Oct. 9-14.

THE HUSTLER (Thomas H. Davis, mgr.): Chicago Oct. 7-21, Cincinnati, O., 23-28.

TEXAS STEER: Cheyenne, Wyo., Oct. 11, St. Joseph, Mo., 13.

TWO OLD CRONIES (Wills'): Milwaukee, Wis., Oct. 7-12.

THE COLONEL AND I (Charles Hine, mgr.): Plymouth, Mass., Oct. 12, Marlboro 13, 14, Philadelphia 16-21.

THE VENDETTA: Mystic, Conn., Oct. 10, Worcester, Mass., 11, 12, Danbury, Conn., 13, Birmingham 14, Pawtucket, R. I., 15, North Adams, Mass., 17, Westfield 18, Rockville, Conn., 19, Willimantic 20, Fall River Mass., 21, Bristol, Conn., 24, South Framingham, Mass., 25, Albany, N. Y., 25, 26, Port Jervis 27, Pottstown, Pa., 28.

THE CHASSEUR HUNTER (Paul Barnes): Kent, O., Oct. 10, Galion 11, Lorain 12, Elyria 13, Salem 15, Canal Dover 17, Mt. Vernon 18, Delaware 19, Lima 20, Fremont 21, Wheeling, W. Va., 23-28.

TUXEDO (George E. Bowes, mgr.): Binghamton, N. Y., Oct. 10, Rome 11, Johnstown 12, Cohoes 13, Albany 14.

THOMAS W. KEENE (W. F. Dickson, mgr.): Omaha, Neb. Oct. 10, 11, Ottawa, Ill., 12, Des Moines, Ia., 13, Davenport 14, Clinton 15, Rockford, Ill., 17, Madison, Wis., 18, Milwaukee 19-21.

T. B. ALEXANDER: Conneaut, O., Oct. 7-14, Springfield 16 21, Richmond, Ind., 23-28.

THE OPERATOR (Harry St. Ormond, mgr.): Indianapolis, Ind., Oct. 9-14, Cleveland, O., 16 21.

THE VOODOO (Gus Bothner, mgr.): Chicago, Oct. 7-14.

THE SENATOR: Albany, N. Y., Oct. 10, 11, Troy 12, Utica 13, Binghamton 14, Elmira 15, Auburn 17, Syracuse 18, 19, Philadelphia 21-28.

TRIP TO CHINATOWN No. 1 (Hoyt and Thomas, mgrs.): Chicago, Ill., Oct. 2—indefinite.

THE SCOUT (Frank Carver, mgr.): Chattanooga, Tenn., Oct. 10, 11, Richmond, Va., 13, 14.

THE TORNADO (Southern, Lincoln J. Carter, mgr.): Sioux City, Ia., Oct. 10, Omaha, Neb., 12-14.

TWO JOHNS: Baltimore, Md., Oct. 7-14.

THE SOUDAN: Portland, Ore., Oct. 7-14.

TRIP TO CHINATOWN, No. 3, (Hoyt and Thomas, mgrs.): Worcester, Mass., Oct. 13, 14, Lynn, 15, Woonsocket, R. I., 17, Taunton, Mass., 18, New Bedford, 19, Salem, 22, Brockton 21.

THE STOWAWAY (Litt and Davis, mgrs.): Memphis, Tenn., Oct. 9-11, Little Rock, Ark., 12, Ft. Smith 13, 14, Springfield, Mo., 16, Carthage 17, Joplin 18, Pittsburg, Kans., 19.

THE DAZZLER: Albany, N. Y., Oct. 10, 11, Troy 12-14.

THE EXILES: Chicago Oct. 7-14, Milwaukee, Wis., 16-21.

ULLIE AKERSTROM (Gus. Bernard, mgr.): Hartford, Conn., Oct. 7-21, Worcester, Mass., 23-28.

UNDER THE CITY LAMPS: Providence, R. I., Oct. 7-14.

UNCLE TOM'S CABIN (Charles E. Davies, mgr.): Brooklyn, E. D., Oct. 7-14, Jersey City, N. J., 16-21, New York city 23-28.

UNCLE TOM'S CABIN (E. P. Davis, mgr.): Nevada, Mo., Oct. 10, Butler 11, Paola, Kan., 12, Olathe 13, Ottawa 14, Clay Center 15, Junction City 16, Salina 17.

WAITE COMEDY: Alliance, O., Oct. 7-14, Franklin, Pa. 16-21, Meadville 23-28.

WHITE SQUADRON (A. Y. Pearson, mgr.): Paterson, N. J., Oct. 10, 11.

WILFRED CLARKE AND BEAUMONT SMITH: Hagerstown, Md., Oct. 7-14.

WICKED CITY: Trenton, N. J., Oct. 10, Wilmington, Del., 11, 12, Altoona, Pa., 13.

WAIFS OF NEW YORK (Harry Williams, mgr.): Kansas City, Mo., Oct. 7-14, Denver, Col., 16-21.

WARDE-JAMES: Brooklyn Oct. 7-14.

WALKER WHITESIDE (Henderson and Brower, mgrs.): Ottawa, Ont., Oct. 10, Brockville 11, Kingston 12, Belleville 13, Peterboro 14.

W. H. CRANE (Joseph Brooks, mgr.): Chicago, Sept. 23-Nov. 9.

WILLIAM BARRY: Paterson, N. J., Oct. 11, 14.

WICKLOW POSTMAN (Eugene O'Rourke): Northeast, Pa., Oct. 10, Erie 11, Olean, N. Y., 12, Titusville, Pa., 13, Oil City 14, Toledo, O., 16-21, Buffalo, N. Y., 23-28.

WHITE SLAVE: Toledo, O., Oct. 7-14, Detroit, Mich., 16-21.

WESTERN KING: Warsaw, Ind., Oct. 10, 11.

YON YONSON (Litt and Davis, mgrs.): Cleveland, O., Oct. 7-14, Chicago 16-21.

ZEB (Harry Hardy, mgr.): Albany, Ga., Oct. 10.

SPECTACLE AND EXTRAVAGANZA.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Chicago April 22—indefinite.

ALI BABA (David Henderson, mgr.): Chicago May 27-Oct. 11.

ARABIA (W. H. A. Cronkhite, mgr.): Wilmington, Del., Oct. 12, 14, Baltimore, Md., 16-21, Washington, D. C., 23-28.

BLACK CROOK (Eugene Tompkins, mgr.): Boston, Mass., Sept. 4—indefinite.

BLACK CROOK (Springer and Welty, mgrs.): Montreal, P. Q., Oct. 7-14.

DAVIS & ALTHON (Charles H. Yale, mgr.): Galveston, Tex., Oct. 10 Houston 11, San Antonio 12, 13, Austin 14, Waco 16, Corsicana 17, Fort Worth 18, Dallas 19-21.

FANTASMA (Hanlon Brothers, mgrs.): Pittsburg, Pa. Oct. 7-14, Philadelphia 16-21.

1492 (E. E. Rice, mgr.): New York city Aug. 26—indefinite.

SPIDER AND FLY (Western, Harry W. Semon, mgr.): Jersey City, N. J., Oct. 7-14, Binghamton, N. Y., 15, Carbondale, Pa., 17, Scranton 18, Wilkesbarre 19, Williamsport 20, Altoona 21, Pittsburg 23-28.

SINBAD (David Henderson, mgr.): Chicago, Oct. 12—indefinite.

SPIDER AND FLY (Eastern): Savannah, Ga., Oct. 10, Jacksonville, Fla., 12, Americus, Ga., 13, Macon 14, Montgomery, Ala., 16, Selma 17, Meridian, Miss., 18, Mobile, Ala., 19, 20, New Orleans 23-28.

SUPERBA (Hanlon Bros., mgrs.): Louisville, Ky., Oct. 10, 11, Dayton, O., 12-14, Detroit, Mich., 16-21, Columbus, O., 23-28.

OPERA AND CONCERT.

ADAMS OPERA (Justin Adams, mgr.): Bangor, Me., Oct. 7-12, Newburyport, Mass., 16 21.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Brooklyn, N. Y., Oct. 2-14, Philadelphia 16-28.

BAKER OPERA: Nashville, Tenn., Oct. 7-12, Chattanooga 13 14, Knoxville 15, 16, Atlanta, Ga., 23-25.

BOSTON IDEAL OPERA: Greenville, O., Oct. 10, Celina 11, Van Wert 12, Ada 13, Bowling Green 14.

CALHOUN OPERA: Portland, Ore., Oct. 9—indefinite.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Rochester, N. Y., Oct. 7-12, Boston 16-28.

FRANCIS WILSON OPERA (G. H. Canby, mgr.): New York city Oct. 2—indefinite.

FRED. SOLOMON OPERA: Montreal, P. Q., Oct. 7-14, Rochester, N. Y., 16 21, Syracuse 23 28.

FAY TEMPLETON OPERA (Geo. B. McClellan and David Tower, mgrs.): Baltimore, Md., Oct. 7-12, Philadelphia 16 21 Washington, D. C., 23-28.

GILBERT OPERA CO.: Homestead, Pa., Oct. 10, Clearfield 11, Phillipsburg 12, Altoona 13, Johnstown 14, Sunbury 16, Shamokin 18, Ashland 19, Pottsville 20, Shenandoah 21, Tamaqua 22, Hazelton 23.

HINRICHS' GRAND OPERA: New York city Oct. 9—indefinite.

HENRY E. DIXEY OPERA (Jefferson, Klaw and Erlanger, mgrs.): Columbus, O., Oct. 7-14, Dayton 16, Paris, Ky., 17, Lexington 18, Louisville 19-24, St. Louis, Mo., 25-28.

ISLE OF CHAMPAGNE: Minneapolis, Minn., Oct. 7-12, Duluth 16, 17, Sioux City, Ia., 18, Omaha, Neb., 19-21.

KIRBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): St. Paul, Minn., Oct. 7-12.

LITTLE TYCOON: Homestead, N. Y., Oct. 10, Elmira 11, Danville, Pa., 12, Bloomsburg 13, Shamokin 14, Hazleton 16, Pottsville 17, Mahanoy City 18, Milton 19, Lockhaven 20.

MAPLESON-WHITNEY OPERA: Lynn, Mass., Oct. 11, Lowell 12, Lawrence 13, Haverhill 14, Salem 15, Portland, Me., 16-19, Portsmouth 20, Exeter 21, Dover 23, Brunswick, Me., 24, Bath 25, Thomaston 26.

MARIE GOREWOOD OPERA: Springfield, O., Oct. 7-12, Cincinnati 16 21, Pittsburg, Pa., 23 28.

MAID QUEEN: Bloomington, Ill., Oct. 7-14.

PRINCE PRO TEM: Boston, Mass., Sept. 11—indefinite.

ROBIN HOOD (Barnabee, Karl and MacDonald, mgrs.): Cincinnati, O., Oct. 7-12, St. Louis, Mo., 16-21.

RAINMAKER OF SYRIA (H. W. Rosebern, mgr.): New York city, Sept. 25—indefinite.

SOUSA'S BAND (D. Blakeley, mgr.): St. Louis, Mo., Sept. 6-Oct. 31.

SHING CHING (Alfred Hoegerle, mgr.): Philadelphia, Oct. 2—indefinite.

VENUS (E. E. Rice, mgr.): Boston, Sept. 11—indefinite.

WANG (D. W. Truss, mgr.): Holyoke, Mass., Oct. 10, Northampton 11, Springfield 12, Poughkeepsie, N. Y., 13, Newburg 14.

THE ALGERIAN (J. M. Hill, mgr.): Buffalo, N. Y., Oct. 7-14.

WILBUR OPERA: La Crosse, Wis., Oct. 7-14, St. Paul 16 21.

VARIETY AND BURLESQUE.

AFRO-AMERICAN VAUDEVILLE: Newark, N. J., Oct. 7-14.

AMERICAN BELLES: Columbus, O., Oct. 7-14.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Columbus, Nex., Oct. 10, Brenham 12, Houston 12, Galveston 13, 14.

COLUMBIAN EXPOSITION (Sam T. Jack, mgr.): Philadelphia, Pa., Sept. 16—indefinite.

CITY CLUB: Chicago, Ill., Oct. 7-14.

FIELD AND HANSON: St. Louis, Mo., Oct. 7-12.

FRED. WALDMAN: New York city Oct. 7-12.

FRENCH FOLLY: Paterson, N. J., Oct. 7-14.

GUS HILL'S NOVELTIES (Gus Hill, mgr.): Baltimore, Md., Oct. 7-14, Pittsburg, Pa., 16-21, Cincinnati, O., 23-28.

HOPKINS' TRANS-OCEANICS: Buffalo, N. Y., Oct. 7-14.

HYDE SPECIALTY: Newark, N. J., Oct. 7-14.

HARRY WILLIAMS' OWN: Cincinnati, O., Oct. 7-12.

HOWARD ATHENEUM AND LOTTIE COLLINS: Boston Oct. 7-14.

LILLY CLAY: Chicago Sept. 28—indefinite.

LONDON TIPTOPS: New York City; Oct. 7-14.

LONDON BELLES: Brockton, Mass., Oct. 10, 11, Lynn, 12-14.

GAY HOWARD BURLESQUE CO. (Harry Hotto, mgr.): Boston, Oct. 7-12, Baltimore, Md., 16-21, Hoboken, N. J., 23-28.

MR. AND MRS.: Philadelphia, Oct. 7-14.

RAYMOND AND BAILEY: Boston Oct. 7-14.

NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): New York City Oct. 7-14, Amsterdam, N. Y., 15-16, Troy 17, Kingston 22, Yonkers 21, New York city 23-28.

O'ROURKE'S: Philadelphia Oct. 7-14.

RUSSELL BROTHERS: Pittsburg, Pa., Oct. 7-14.

RAZZLE DAZZLE: Baltimore, Md., Oct. 7-14.

RICE AND BARTON'S COMEDIANS: Providence, R. I., Oct. 7-14.

ROGERS BROTHERS: Montreal, P. Q., Oct., 7-14, Troy, N. Y., 16-21.

SEPTON COMIC OPERA BURLESQUE: Harlem, N. Y., Oct. 7-14.

THE JUGGLERS (G. L. Conley, mgr.): Jerseyville, Ill., Oct. 10, Chicago 21-30.

TONY PASTOR: Brooklyn Oct. 7-21, New York city 23—indefinite.

WEBER AND FIELDS: Washington, D. C., Oct. 7-12.

MISCELLANEOUS.

ARTHUR DEMING: Ballston Spa, N. Y., Oct. 10, Hoosick Falls 11, North Adams, Mass., 12, Turner's Falls 14, Orange 14, Nashua, N. H., 15, New Market 19, Portsmouth 20, Exeter 21, Dover 23, Brunswick, Me., 24, Bath 25, Thomaston 26.

AL. G. FIELD: Watertown, N. Y., Oct. 10, Syracuse 11, Erie, Pa., 12, Cleveland, O., 13, 14, Akron 16, Canton 17, Fremont 18, Muncie, Ind., 19, Indianapolis 20, Terre Haute 21, Cairo, Ill., 23, Memphis, Tenn., 24, 25, Huntsville, Ala., 26, Knoxville, Tenn., 27, Chattanooga 28.

BARLOW BROTHERS (A. L. Delson, mgr.): Paris, Tex., Oct. 11, Hot Springs, Ark., 12, Little Rock 13, Pine Bluff 14.

CLEVELAND'S Marshalltown, Ia., Oct. 10, Des Moines 11, St. Joseph, Mo., 12, Council Bluffs, Ia., 13.

CORTON'S MINSTRELS (Charles H. Larkin, mgr.): Middletown, N. Y., Oct. 10, Port Jervis 11, Oneonta 16, Norwich 17, Warsaw 18, Batavia 18.

HAVERLY'S: Chicago, Ill., Sept. 28—indefinite.

LEW DOCKSTADER (Harry Clapham, mgr.): Chicago, Oct. 7-14, St. Louis, Mo., 16 21.

PRIMROSE AND WEST (Thomas R. Perry, mgr.): Philadelphia, Oct. 7-14, Newark, N. J., 16-21.

SWEENEY, ALVIDO AND CO.: Franklin, Pa., Oct. 10, Warren 11, Jamestown, N. Y., 12, Bradford, Pa., 13, Olean, N. Y., 14, Wellsville 15, Elmira 16, Oswego 17, Ithaca 20, Cortland 21.

CIRCUS.

BARNUM AND BAILEY: Pittsburg, Pa., Oct. 7-12, Connellsville 11, Greensburg 12, Johnstown 14, Altoona 15.

FOREPAUGH'S: Cincinnati, O., Oct. 10, Chillicothe 11, Marietta 12, Athens 13, Lancaster 14.

HUNTING'S: Seaford, Del., Oct. 10, Cambridge, Md., 11, Salisbury 12, Pocomoke 14, Parkersburg, W. Va., 15.

MULLENS': St. Louis, Mo., Oct. 7-14.

SELLS BROTHERS: Weatherford, Tex., Oct. 10, Dallas 11, Terrell 12, Marshall 14, Texarkana 15.

WALTER L. MAIN: Warren, Pa., Oct. 10, Titusville 11, Stoneboro 12, Andover, O., 13, Conneaut 14.

W. W. HARRIS: Houston, Tex., Oct. 10, 11, Beaumont 12, Orange 13, Lake Charles 14.

W. J. DORIS: Bloomsburg, Pa., Oct. 10 12.

WELSH BROTHERS: Steelton, Pa., Oct. 10, Mt. Joy 11.

MISCELLANEOUS.

BUFFALO BILL: Chicago, Ill., May 20—indefinite.

BARTHOLOMEW'S EQUINES: Lexington, Ky., Oct. 7-12.

COTTON'S DONKEY CIRCUS: New York city Sept. 23-Oct. 21.

DONALD DOWNIE: Frostburg, Md., Oct. 10, Cumberland 12-14.

ELI PERKINS: Prescott, Ont., Oct. 10, Cambridge 11.

FLINT THE MESMERIST (L. J. Meacham, mgr.): Fremont, Neb., Oct. 7-14, Plattsmouth 16 21, Nebraska City 23 28.

HENRY BLOUNT: Fort Smith, Ark., Oct. 10, Clarksville 12, Conway 13, Dardanelle 14.

J. AUGUSTUS JONES: Cumberland, Md., Oct. 7-14.

JAMES WHITCOMB RILEY AND DOUGLAS SHERLEY: Fort Wayne, Ind., Oct. 17, Lima, O., 18, Detroit, Mich., 19, Flint 21, Saginaw 22, Grand Rapids 23, Kalamazoo 24, Ann Arbor 25.

KELLAR (Dudley McAdow, mgr.): Detroit, Mich., Oct. 7-11.

PROF HERRMANN: Detroit, Mich., Oct. 10, 11.

SYLVAN A. LEE (Mesmerist): Thomas F. Adkin, mgr.): Logansport, Ind., Oct. 7-14.

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H. E. LANE, Manager.

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A THEATRICAL INDEX.

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PEOPLE'S ..... A Wicked City
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WINDSOR ..... Katie Clanton

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PARK ..... Venus
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BIJOU ..... Variety
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CHESTNUT STREET THEATRE ..... The Sportsman
EXPTAN ..... Primrose and West
GRAND ..... Shu g-Clung
GRAND AVENUE ..... School
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PARK ..... Donnelly and Girard
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WALNUT STREET ..... Mavourneen

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AUDITORIUM ..... Rice and Barton's Comedians
ACADEMY OF MUSIC ..... Hall and Hart
GRAND ..... Fay Templeton Opera
HOLLIDAY STREET ..... Dore Davidson-Jeanne Austen
LYCEUM ..... Marie Jansen
MONUMENTAL ..... Gus Hill's Novelties

PITTSBURG.

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DUQUESNE ..... L'Enfant Prodigue
GRAND OPERA HOUSE ..... Fantasma
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PALACE ..... Captain Herne, U. S. A.

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ACADEMY ..... Marie Wainwright
BIJOU ..... Gray and Stephens
NATIONAL ..... An Old Kentucky
LYCEUM ..... Weber and Fields

CINCINNATI.

GRAND ..... The Girl I Left Behind Me
HUCK'S ..... A Cracker Jack
HAVLIN'S ..... Prodigal Father
HEARTS' ..... Just Landed; A Pair of Kids
PEOPLE'S ..... City Club Burlesque
ROBBS-ED'S ..... Still Alarm
WALNUT ..... Robin Hood Opera

CLEVELAND.

JACOBS' ..... Von Yonson
LYCEUM ..... Julia Marlowe
STAR ..... C. W. Williams' Specialty

BUFFALO.

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JACOBS' ..... Hopkins' Trans-Oceanics
LYCEUM ..... Chap o' the Old Block
STAR ..... Mme. Modjeska; The Algerian

ST. LOUIS.

GRAND ..... Roland Reed
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HAGAN ..... Chas Fitch
OLYMPIC ..... John Dunn
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ACADEMY ..... Schilling's Minstrels
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FORT SCOTT, KAS.: Davidson Opera House, Oct. 2-7, 14-16, 23-26, Nov. 30.

RALEIGH, N. C.: New Academy of Music, Oct. 20-21.

ST. JOHNS, N. B.: St. Johns Opera House, Oct. 13-21, Nov. 6-18, 23 (Canada's Thanksgiving), 29-30, Dec. 1-11.

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